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JANUARY 1990

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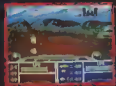
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SCREEN SHOTS FROM AMIGA VERSION

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SPECIALS

By my baby

CU

JANUARY

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House stars Coldcut's latest video has been produced using an Amiga. Steve James speaks to Hardwire, its creators.

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Perfect for a after-games brainstorm. Pit your wits against ours — and us looking at the answers!

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Distribution — EMAP Frontline Limited Park House, 117 Park Road, Peterborough PE1 2TR. Tel: 0753 665181. Bank Issues — PO Box 540, Leicester, LE18 3AA. Subscriptions — PO Box 540, Leicester LE18 3AA. Tel: 0855 419610. Annual Subs. (UK) £17.95, Europe — £25. World — £30.

Registered Office — Priory Court 36-32 Farringdon Lane, London EC1R 3AU. 085 6250-721X.

Bomber



Operation Thunderbolt



It Came From The Desert

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Ghostbusters II



Member of the Audit Bureau of Circulation

06.211
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B U Z



VIRGIN GO FOR DUNE

Virgin Mastertronic are attempting the near impossible by licensing Frank Herbert's 'Dune', one of the longest and most complex science fiction novels ever written.

Of course, complicated storylines and themes have been successfully transferred to the home computer — 'The Lord of the Rings' most obviously springs to mind. But it will be interesting to

see the angle which will be taken with the infinitely more convoluted 'Dune'.

The plot of the novel revolves around the search for Spice, a bizarre and exotic fuel which allows travellers to warp from planet to planet.

The Sand World is the only place in the universe where Spice can be mined — and it is populated by witches who only give birth to female babies.

A prophesy is fulfilled when this pattern is broken and a man child is born. He heads off into the desert, to find a lost tribe and develops the Weirder, a telekinetic power of awesome destructiveness.

That's for starters. Quite how Virgin intend to coil down a ream or so of intricate prose and cultish philosophy we just don't know. But they obviously intend to rise to the challenge.

NO AMIGA MECHS

In a surprise announcement Activision have told us that they have no plans to convert the fabulous *Mech Warrior* onto the Amiga.

Mech Warrior, which seems set to storm the PC charts, has been developed by the American arm of Activision and because of the needs of the US market, only 64 and PC versions of the game are being produced.

Mech Warrior is based upon an eight-ner US coin-op RPG cum sim which has you progressing from being the pilot of the humblest fighting robot to a super-charged blue chip mercenary. Your view is from the cockpit outwards and the 3D graphics are nothing short of stunning.

Let's hope that Activision do the decent thing and give Amiga owners a chance to play this top-notch release.



SECOND STAGE FOR KICK OFF

Possibly the best football sim ever is to have a follow up. Anco's *Kick Off — Extra Time* will have faster teams, more referees and four new formations.

Other options include a choice of pitch surfaces, adjustable wind factors, varying shot power and curled shots. Finally you'll be

given control over goal levels and the keepers will generally be a whole lot smarter this time round.

Anco's next project is the strategy, *Player Manager*, and they'll be starting *Kick Off 2* in January. *Player Manager* will allow you to hire and develop both individual players and teams, and it will be on sale soon.



TRIP THE LIGHT FANTASTIC

Hello trees, hello lucky break History, so they say does go round in circles. And by some synchronic twist of fate Jeff Minter's hippiesque Llamasoft Software, more usually associated with the nut cutlet end of the business seems to be almost on the edge of being trendy by releasing on the Amiga the *Tripp-A-Tron*, an acid inspired lightshow.

"Tripp-A-Tron offers a new art form to those with the imagination to tame it," vows Llamasoft. The *Tripp-A-Tron* is not a sound to light program, but it can accept and manipulate images from IFF files. On Amigas with one Meg or more these images can be animated.

For £29.95 the *Tripp-A-Tron* comes complete with a Filofax-style manual and will allow you to get make use of such wild-sounding system controls as The Colour Cooker, Global Parameters, Parallelism, lots of sheep icons, and The Silyscope. And there will be further releases of the same ilk. Watch this astral space.

OOPS, IT'S DESERT MEG

The gramlins have been at work. We got so carried away with the excellence of *It Came from the Desert* that we forgot to mention that it's a one meg only game.

Most A500 owners would no doubt give their right arm to get their mitt on even a cut-down version — so how about it Cinemaware?

Cyberball on the Tengen label will be released in mid-January to coincide with the Super Bowl, although Domer's conversion of the Atari coin-op will include just one or two tactics which won't yet be greasing the

Only robots five times the size of humans can handle the 350lb ball made from steel and high-explosive. Your all-cyborg team line-up will have a Dirty Harry style game such as Los Angeles Assassins or New York Enforcers.

But from there on it's much the same as American Football — aside from the flying shrapnel and the thud and the scrape of metal limb on metal limb.

CYBERBALL



NEUROMANCER

These first screen shots are taken from the forthcoming game based upon William Gibson's cyberpunk novel, which will feature DEVO's next single on its soundtrack.

Neuromancer will be set in Japan in the twenty-first century. You must hack into Cyberspace databases in order to retrieve information from government and corporate computer systems.

As anyone who read the last two issues of CU should know, cyberspace and cyberpunk are the realities of the future. All here at CU Towers can't wait to see it.



X-MEN

Following *The Punisher*, The Edge's next comic licence will be *The X-Men*, which will take the form of three-on-three combat between some of the most popular Marvel characters including the formidable Wolverine.

Juggernaut, Cyclops and Magneto will also loom large in this, the first of three *X-Men* games.

And The Edge have confirmed that they wish to establish themselves as a comics-based operation. "Comics have a greater longevity than films, which more often than not are here today and gone tomorrow," claimed its spokesman.



X-MEN

THE EDGE

WONDERLAND

Newline, the burgeoning Norwegian softies responsible for this game insist that the final version of *Wonderland* will include this menagerie of such large proportions onscreen simultaneously without sacrificing the speed and depth of gameplay.

Newline have teased all things bright and beautiful

into *Wonderland*. Dwarfism, flying teapots and turtles have ended up in the melting pot. Newline are already getting a reputation for the painstaking detail which they put into their work. They are hoping that *Wonderland*, which is being produced on TDK disks at normal game price, will establish them in their careers.



DATEL ELECTRONICS



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NEBULUS

Now this one does look like it's going to be a cutie, eh? *Nebulus 2* from Hewson marks the return of the big-eyed reptile, as Pogo goes on his merry way through Ner, a land of sea and lawers.

If you're going to make a game look sweet you may as well go the whole hog, and the be-helicoptered Pogo is a suitably plump and goofy-looking animal.

You can bet that there'll be at least a dozen or more 'sneak' luducing elements, plus plenty of slides, ladders, swinging ropes and teleports for Pogo to play with.



GRIMBLOOD



Here's one for those who like puzzlers. Amiga owners will soon be able to get their hands on *Grimblood*, a Gothic whodunit, which has been written by veteran programmer Mike Slegleton.

The aim of the game is to avoid a backstabbing assassin while breaking out of gruesome and spooky castle Grimblood.

This Virgin Mastertronic release promises a different game every load. And you can expect Mike's dark and deadly deeds to be on your screens by February.

AUSTERLITZ

This rolling green landscape looks far too attractive to turn it into a mud 'n' guts bloodbath, but that's exactly what you'll have to do if you re-enact a Napoleonic battle in this strategy from PSS.

Austerlitz was a landmark encounter between the Frenchman's forces and the comical Russian army. The game shares many facets of the much acclaimed Waterloo. You will be given the option to base your campaign on actual historical moves, or you can make them up instead.



TYPHOON THOMPSON



Broderbund's futuristic tale of desert island deeds will finally be making its debut on the Amiga.

Typhoon Thompson (Search for the Sea Child) is set in 2124 on the sinister ocean planet Aquar. It's your job to succeed where three search parties have failed and to locate the human child which, it is believed,

has survived the clutches of the hideously fiendish Sea Sprites.

The sea-bound arcade adventure has been going down a storm on other formats. *Typhoon Thompson* should provide you with a whole range of misadventure on the brier. Get ready for a hover on your jet sled within the not-too-distant future.

BUZZ



WAR IN MIDDLE EAST

Virgin Mastertronic are plunging head first into the delicate waters of international politics with *Conflict*, a strategy simulation based upon the tensions between Israel and her neighbours.

The game is to be based in 1997 against a backdrop of re-armament and nuclear testing

The Israeli Prime Minister has been assassinated and you have been sworn in as successor. 'The aim of the game,' claim its makers, 'is to force the collapse of all four neighbouring governments via direct military defeat, political destabilisation or by general pressure during the game.' Your only problem is to keep Israel alive for long enough to

complete the game.

Cautiously for a game of military strategy, there appears to be no way you can play the opposing side. In this case some of the Arab countries, such as Egypt.

Superpower aggression lies at the heart of this game, and it features a great deal of treachery and pre-glasnost skulduggery



IN SEARCH OF THE TITANIC

Search for the *Titanic* will follow the historical route of the people who found the wreck, claims CRL's Mike Hodges. Dr Robert Ballard, who led the expedition, has acted as advisor to the game and has written the foreword to the manual.

The 'unsinkable' SS *Titanic*, which went down with terrible loss of life on April 16th 1912, lay

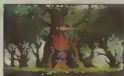
sunk on the bed of the Atlantic for practically eighty years until Ballard and his crew located her and dived to meet her using some of the world's most sophisticated detection and subaqua equipment.

Although details of the game are sketchy, it does seem likely that you won't be dealing with the usual gamut of underwater nasties. But Hodges claims that there

THE BEAST SHADOWED

Psygnosis will be releasing a follow up to their entirely handsome *The Shadow of the Beast*.

The as yet untitled game should be due out in the shops toward the middle of the year. The sequel promises more of Psygnosis' lushly animated sequences and graphic skills.



will nevertheless be a degree of tension and uncertainty provided by the hazards of deep sea diving, and that this should give the gameplay its edge.

No attempt has yet been made to raise the ship — and the game won't be featuring a re-floatation sequence either.

However *Search for the Titanic* should be coming up for an in the not-too-distant future.



VIDEOPHILIA FROM EA

An easy tool to make your own television, and one which lets you control what you watch is how Electronic Arts describe *Deluxe Video III*, their new video program for the Amiga.

Pitched toward more sophisticated users than its predecessor, *Deluxe Video III* supports all Amiga resolution modes (including HAM - heres and interlace), super bitmaps, high speed animation, MIDI output and IFF standard sound and music files.

Recommended for use with *Deluxe Paint III*, this new package is aimed at the professional and semi-professional animator.

Deluxe Video III will be available throughout January at an introductory price of £99.99, rising to £99.99 on March 1st. Upgrades will be on sale for *Deluxe Video 1.0* and *1.2*.

SCRATCH 'N' BIFF

Making a cue from other forms of publishing, System 3 have made it known that they intend to release a repackaged and revised version of *Last Ninja* some time this spring. The game will be entitled *Last Ninja - The Scratch Mix*.

Acknowledging that this is something of a departure, System 3's Adrian Cole comments: "The record and book industries do this sort of thing all the time, so why shouldn't we? *Last Ninja* has been one of our biggest sellers; there's still some life in it yet and the public will be interested in the additional scenes which we'll be adding."

System 3 have confirmed that if the experiment goes well they'll be considering similar treatment for some of their other titles.

MUSCLE CARS



ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS

Tengen's tale of space age tin cars, hostage taking and xenophobia is nearing completion.

All of the 50s sci fi style graphics and storyline have been retained from the original Atari coin-op, and as you zoom down to Planet X you'll need a great deal more than your wits about you.

Escape from the Planet of the Robot Monsters will be Tengen's next release and Domark, its parent company, hope that the game will cap what has now been almost a full first year of lucrative business.



VAUX

This news from Accolade is for all of you out there who take an interest in American.

Muscle cars was the name given in the 60s and early 70s to those gleaming chrome and fin-winged roadsters as beloved of hot-roddin' American 'youth'.

The game will have all of the usual Haynes Manual-style engine screens which give detailed break-downs of the torque ratios, compression and horsepower for the car of your choice. But as soon as you've done all the sprockety bits then - zoom - it's off for a bit of a high speed chase.

Muscle Cars on the Amiga will be on its way to you shortly.

Distributed in the UK by The Software Business Ltd, this will be the first from Hurkan Software, a new Paris-based company.

Programmed by Tony Creeper, who was responsible for 16-bit *Cybermaid*, *Vaux* has you playing a black-market trader who's up against pirates, fellow traders and the intergalactic hill.

It sounds like you have to obey the tiny Space Federation rules and regulations concerning the transportation of cargoes - carrying isotopes and eventack, needless to say, is a definite no-no.

Vaux on the Amiga will be making the short hop across The Channel before too long.

FULL METAL PLANET

Infogrames game has nothing to do with a film about the Vietnam war (*Full Metal Jacket*) or even Don Quixote, the Vice President of the USA (whose nickname in the gossip columns is full dinner jacket).

Full Metal Planet is, in fact, a computer adaptation of *Full Metal Planets*, a

strategy board game that has been doing rather well in the rest of Europe.

The plot has you acting as a sort of Man With No Name, who quite literally has been hired for his weight in gold. The mission: in land on *Full Metal Planet* and pinch as much ore as possible while doing in your rivals.



THE DEEPEST GAME EVER...

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The company that produced 'The Kristal' bring you an inter-active arcade adventure written in the spirit of 1940's cinema heroes, taking place deep under The Ocean in a maze of underwater caverns and then in the Fabled City of Atlantis. Surmount the perils of the deep with a clever strategy and slick joystick control ... the underwater world could be yours.



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B U Z



INFESTATION

The next in line from *Psychosis* will be — quite literally — a bit of a bad egg, or many bad eggs to be precise.

The 3D arcade adventure will have a nightmare sci-fi style scenario that has you pitting your wits against dozens of mutant aliens which are hatching out and devouring members of a remote scientific colony.

Infestation will make use of a custom-made program for 16-bit graphics. *Psychosis* are promising screens which are more fully animated than most, as well as some pretty intricate 3D effects (*Psychosis* give this example: 'whereas in other systems a doorway into a room might be represented as a simple black oblong, the *Infestation* graphics system

actually allows you to see through the doorway into the room').

The horrors in this game are the semi-translucent jelly-like eggs, which peel open to receive all manner of inhumanity. But there will be other hazards to contend with including vast areas of irradiated wasteland, sentry droids, the mother alien and the curiously named welding droids, which are fatally charged robots that patrol the tunnels of the space base.

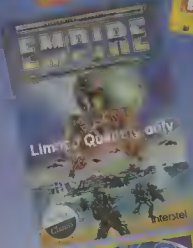
In its final incarnation *Infestation* will be more than a standard alien blaster. You're going to have to perform a number of tasks which will be connected to the sorts of risks you'd find in a hostile environment;

complicated navigation techniques will also feature prominently in the game, which we'll be reviewing soon.



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Gauntlet
Pacmania
Super Mario Brothers

C64 CHART

TM	LM	
1	NE	BATMAN — THE MOVIE OCEAN
2	NE	PAPERBOY ENCORE
3	NE	ROBOCOP OCEAN
4	NE	POWERDRIFT ACTIVISION
5	NE	UNTOUCHABLES OCEAN
6	NE	GHOSTS AND GOBLINS ENCORE
7	NE	STUNT CAR RACER MICROSTYLE
8	NE	CRAZY CARS HIT SQUAD
9	NE	CABAL OCEAN
10	NE	SHINOBI VIRGIN
11	NE	CORRA HIT SQUAD
12	1	BAMPAPE HIT SQUAD
13	5	100% DYNAMITE OCEAN
14	6	NIGEL MANSSELL'S GRAND PRIX ALTERNATIVE
15	64	CONTINENTAL CIRCUS VIRGIN
16	NE	WZBALL HIT SQUAD
17	12	BARBARIAN PALACE
18	57	SHORT CIRCUIT HIT SQUAD
19	2	STRIDER US GOLD
20	41	FATHER CHRISTMAS ALTERNATIVE

TEN GAMES FOR THE EIGHTIES

Elite	Sentinel
Uridium	Nebulus
Rocket Ranger	Speedball
Kick Off	Mercenary
Last Ninja	Falcon

AMIGA CHART

TM	LM	
1	2	BATMAN — THE MOVIE OCEAN
2	1	XENON 2 MIRRORSOFT
3	3	SHADOW OF THE BEAST PSYGNOSIS
4	NE	STUNT CAR RACER MICROSTYLE
5	15	ROBOCOP OCEAN
6	11	BEACH VOLLEY OCEAN
7	28	POWER DRIFT ACTIVISION
8	24	CONTINENTAL CIRCUS VIRGIN
8	4	KICK OFF AMCO
10	18	LOMBARDI RAC RALLY DATABASE/MANDARIN
11	6	FALCON MIRRORSOFT
12	26	STRIDER US GOLD
13	21	TEST ONIVE 2 ACCOLADE
14	5	ALTERED BEAST ACTIVISION
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26	NE	KENNY DALGLISH SOCCER MATCH IMPRESSIONS
27	35	SHINOBI VIRGIN
28	31	RICK DANGEROUS RAINBOW
29	22	GUNSHIP MICROPROSE
30	NE	KENNY DALGLISH SOCCER MANAGER COGNITO

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Once beaten, but not destroyed, the evil Shogun Kunitoki used all his mystic powers to transport himself through time and establish a new empire of tyranny in modern day Manhattan. In fear of Kunitoki's growing powers, the arcane gods used all their wisdom to bring you, the Last Ninja, across the ages of time and confront your arch-enemy once more. You arrive in this frightening and awesome modern world bringing with you your own intelligence, skill and cunning and a burning desire for vengeance. Will this be the final battle? Can you vanquish Kunitoki once and for all?

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A C U T A B O V E



the production company used video

ColdCut are currently ex- menting with four

so to ma point: 'Much of the animation using high-end equipment like the Paintbox have had their day,' claims Hardwire's Robert Pepperell.

The creative potential for microcomputers is still severely underestimated,' says Robert. 'We've been using MacPaint, D Paint 3 and our own program on home micros — we definitely feel that expensive equipment stifles animation'.

'ColdCut's *Amos Break*' is the new single from Mott Black and Jonathan More. It was originally commissioned by Warner Brothers films in America for the soundtrack of 'National Lampoons' Christmas Vacation', although Warners claimed they didn't use it because they ran out of time to clear the copyright on the incredible number of samples used.

The video is a mixture of two and three dimensional animation, randomly generated back-grounds, time animated digital-figures. The video features a

as ColdCu and Lisa is a computer-ised not

an... will b... Other... Idents and single... W... features for the new... programme, Buzz.

Hardwire are 'unashamedly populist in their approach,' Robert Pepperell has plans to set up an online computer animation tuition service similar to the Carnegie-Mellon bulletin board in the States. Recently, with fellow Hardwire artist Miles Visman, he performed at the Ars

created — were then beamed into the studio, sampled then 'remixed' by members of the public.

ColdCut feel that the process of creating electronic images is undergoing the same sort of revolution that music production underwent two years ago with the advent of cheap high-tech instruments. They are determined to promote the 'creative use of home micros. Expect to hear more from them soon.



GLOBAL WARMING? – RUBBISH

THE NEXT ICE AGE STARTS IN 1 MONTH

Imagine a 30 Kilometre meteor smashing into the Earth. Imagine a new Ice Age. The Earth, beaten and frozen, yields it's last island oasis. This last refuge is threatened by ruthless invaders. The history of the island, charts and maps of your 80,000 square mile refuge and a 32 strong band of defenders is yours. The first shot has been fired and time is not on your side.

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STRATEGY



MicroProse, Unit 1, Hampton Road Industrial Estate, Tetbury, Glos, GL8 8DA.

As another year of gaming closes we decided to tell you about the games which stopped us in our tracks. CU's staff and reviewers come up with a selection of software which lasted the pace and a definitive chart compiled from freelancers and other EMAP journalists from Ace, C&VG and The One.

CLAS

MIKE PATTENDEN

This really was the year that gaming came of age. The power of the new 16 bit machines took everything from arcade conversions to adventures into a new league. This was the year of the 'interactive movie', certainly the most exciting mainstream development. Chessware's attempts to create such broader games which combined superb graphics with a variety of playing styles from arcade to role playing and trading definitely set the standard for everyone else. The further this goes (and anyone reading our cyberspace article can only begin to imagine how far that is) the better. A new age beckons.

IT CAME FROM THE DESERT

When Chessware launched *Lords Of The Rising Sun* I really did start to believe interactive movies were more than a nice idea generated in some West Coast institute. This goes one step further with more variation in gameplay, some excellent arcade sequences, and all the usual hallmarks of brilliant construction, sound and graphics.

FALCON

Undoubtedly this was the simulation of the year for me. It looks and feels superb. I never tire of peering round the jet as you fly around. Where it really came into its own was with the advent of the Mission disks. The completely new environment created in the first one makes it a totally new product and will continue to for as long as they bother to create new scenarios.

KICK OFF

How could I leave this out? Many products have appeared this year that are more polished/original/impressive, but none has had me

playing it so relentlessly as *Kick Off*. It's been the death of countless joysticks and the cause of even more arguments. At times it really does simulate the game remarkably. It's also infuriating and I love it.

STRIDER

Not the home version, but the Capcom arcade game, which is probably my favourite coin-op of the year. The thing which originally attracted me to it was its graphics which are excellent, but it also plays brilliantly. It has strong sound and a real visual impact which is what I want from a coin-op.

WORLD COURT TENNIS

There will probably be howls of protest at the inclusion of a PC Engine game, but since this is purely a personal choice I make no excuses for including one of the best sports sims I've ever played. Few really get more than the spirit of the game across, but this is absolutely out of right in the way it caters for such a wide variety of shots.

MARK PATTERSON

BATTLETECH

Based around the familiar Japanese comic strip, *BattleTech* was one of Infocom's first RPG games on the Amiga.

Throughout you are pitted against other fighting machines, forced to work your way out of difficult positions, and presented

Falcon



with a battery of animated sequences.

A great RPG, combining absorbing gameplay, action and great graphics. A definite classic.

KICK OFF

What needs to be said? *Kick Off* stands alone in its field. *Kick Off* is phenomenally fast and it plays like no other sports simulation.

Certainly I can say that I've never played a game more consistently over such long periods of time, and there seems little likelihood of that abating — particularly with the advent of the expansion disk and the prospect of player manager.

Again, one of the greatest games of the year, if not the decade.

INTERPHASE

This makes my top five on originality alone. The depth of play is immense, combining the two separate, but mutually connected elements of the girl and the computer. It's a well worked combination of puzzles and arcade skills together with some excellent 3D graphics and effects.

Nothing quite like it has appeared before now, and any clones will probably pale into insignificance. A great game.

POPULOUS

What with the addition of an expansion disk, *Populous* has just gone from strength to strength. With the objective of becoming the superior god, your only ambition is to wipe out the opposition. The only thing missing is the ability to launch a lightning bolt at somebody.

Outstandingly good, and a game which rarely sees the inside of its disk box.

FUTURE WARS

Almost too recent to go down as a rave-of-the-year, *Future Wars* just

scraper in. It's very similar to the Sierra style of games. *Future Wars* has a very complex plot which is not fully revealed until the closing stages of the game, and some excellent graphics.

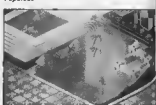
It's exactly the sort of game I've been looking for — not the ultimate substitute for *Wasteland*, but it comes close.

TONY DILLON

VEITE

Unreleased so far on Amiga, *Veite* is nothing short of incredible. Race your shiny new Corvette through the city streets of San Francisco against one of four other equally desirable cars. It's all done with the same sort of filled vectors that made *Falcon* a winner.

Populous



STUNT CAR RACER

Yes, it's another one of those filled vector driving things, but so what? I happen to like them. This one's great because it makes me feel sick. Strive! I can actually feel my stomach go as I race up a sharp incline at speeds in excess of 300 kph, and then fly off the crest of the hill, leaving the track as I go. One for boy racers everywhere!

KICK OFF

It may not be technically brilliant (although it does have very smooth scrolling) and even if it is the most

OFF

bug ridden piece of software ever to exist, it's still brilliant. Not only has *Rick Off* provided me with hours of fun and enjoyment, it also caused many an argument within the hallowed walls of Priory Court as the Ed continues to insist that the computer deliberately gives him crap goalkeepers, crap attack, slow defenders and bookings at every opportunity.

FALCON

You've probably realised by now that I happen to like simulators, and that is the most impressive of them all. Enact a multi-stage war with absolutely no random elements whatsoever. Destroy friendly tanks! Take friendly villages with gundam! Try to land upside down on the back of a goods train! Falcon and its

accompanying russian disk is unmissable

Interphase



STAR COMMAND — SSI
I had to stick a strategy game in here somewhere, and what better than *Star Command*? Choose ships, load them with weapons, select your mission and it's out into the firmament of space you go, with a sleeky gleam in your eye. Graphically terrible and sonically

no better than a Spectrum. Why would I ever like a game like this?

KEITH CAMPBELL

ZORK ZERO

The best adventure of 1989 in my book, *Zork Zero* takes the adventurer back into history, giving an insight into life under the reign of Lord Dunsen Flathead the Excessive.

With a new graphics front end, there are a number of stand-alone games of logic cleverly built into the plot, as well as some very tricky problems. For the lamb-hearted, there are also built-in hints that are not a complete giveaway to help solve them.

Has Infocom really produced its last? Hard to believe, when it can produce such magnificent works of entertainment.

SCAPEGOAT

A ghost story with the highly original idea of having the player take the part of the ghost. This leads to a whole new genre of problems of varying difficulty — but the more you play, the more you get the hang of it!

The high level commands supported combine to make this a pleasurable game to play — and without the frustrations of having to go back to a saved position if you make a mistake. All that, and its available on more formats than any other adventure I can think of, except a few from the same stable.

SPACE QUEST 3

Once more Roger Wilco sets forth to rescue the Two Guys From Andromeda, and puts himself against all sorts of nasties on and off alien planets.

A superb mixture of humour, science fiction, and theatricals make up this rary package from the masters of animated adventures. The problems may not be too logical, the solutions more unattractive than reasoned, but its fun to play, fun to watch, and good to listen to — in stereo if you have the right equipment.

STEVE JAMES

SIM CITY

It's a rare occurrence when a game can capture the hearts of games players and educationalists alike, but *Sim City* has done precisely that while being thoroughly absorbing to both sets of people.

Comparisons with *Populous* are, perhaps, inevitable; but I'd say that where *Sim City* wins is that its subject matter is more immediate and certainly more relevant to real-life issues. It's hard not to notice new reports of rising crime, pollution, traffic congestion and even earthquakes. This game gives you the chance to do better than the urban planners

F-16 FALCON

February saw the release of Microsoft's *F-16 Falcon*, to my mind among all of this year's sims, the one that remains unsurpassed, except, of course, by its *Mission Deck*.

F-16 Falcon is unbeatable for detail and the pace it sets and the atmosphere which it creates. There Microsoft have created something of a standard bearer with this one. Quite rightly, *F-16 Falcon* set a precedent to which the other software houses must aspire.

Silkworm



POPULOUS

This past year saw Amiga graphics coming of age, software houses seemed to be failing over each other in a bid to enter the 1990s with the prettiest collection of games the world has ever seen. Some people have claimed that his has hindered gameplay, but *Populous* proves them wrong, managing to be both furiously addictive and an eye-pleaser, too. Add to the fact that Electronic Arts managed to release a *Populous* add-on for under a tenner and you've got an example of good publishing combining quality with value for money.

NEW ZEALAND STORY

This one simply had to be included. Of all of the sugary platform games ever released, this had to be one of the sweetest.

I'm a sucker for a cute tale with a nifty sting and the gun-toting Kim certainly held its appeal for many a hour.

Other points in *New Zealand Story's* favour? It had a superbly wacky soundtrack and it must surely rate as one of 1989's best out-of-conversions.

SILKWORM

By far and above the best shoot 'em up of 1989, *Silkworm* had just about everything: nice, large sprites, furious action and just about the most incident packed screen you've ever seen.

All credit must go to Random Access for their excellent programming and to Sales Curve for having the good sense to choose what was perhaps not the best known coin-op in the world and then to launch such a successful conversion.

TOP GAMES OF '89

We asked all the gamers from ACE, The One, C&VG and, of course, CU to give us their votes for the top games of 1989. Here's the results:

POS	GAME	SOFTWARE HOUSE	FORMAT
1	POPULOUS	Electronic Arts	Amiga/ST
2	KICK OFF	Anco	Amiga/ST
3	TETRIS	Nintendo	Gameboy
4	SUPER MARIO BROS III	Nintendo	Nintendo
5	SIM CITY	Infogrames/Broderbund	Amiga/ST/PC
6	FALCON	Microsoft/Spec	Amiga/ST
7	INTERPHASE	Imaga Works	Amiga/ST
8	SILKWORM	Sales Curve	Amiga/ST
9	NEW ZEALAND STORY	Ocean	Amiga/ST
10	STUNT CAR	Microprose	Amiga/ST/64

So the critic's choice was *Populous*, but only just. It took 24% of the votes, just 3% more than Anco's much played footie sim. Other surprises include the number of people who went for *Tetris* on the gameboy.

Polled from the selections of Mike Pattenden, Steve James, Mark Patterson, Tony Dillon, Gary Penn, Clarran Brennan, Eugene Lacey, Julian Rignall and Lawrence Scottford.

DEMOS



SHIP: Bit of a mystery this, to everyone concerned. It's produced using Aegis' Sculpt 3D, but its author is anonymous. It's a classic ray tracing demo with a (very fast) ship describing a perfect arc around an orb.

Here's the last selection of demos for 1989, and there's a few real gems too. Respect is due this month to virus Free PD and Deeper Domain for their help, with apologies to the latter for not crediting them last month. Anyone wishing to mail their work to us should send them to Demos, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

REAL GHOSTBUSTERS: Batman demos? Sorry mate they're a bit passe, everyone's doing Ghostbusters stuff at the moment. This one's a series of animations ripped out the rather crap cartoon series The Real Ghostbusters.





ANNIE: This guy has got a problem. Produced by Steve of KML who was responsible for the Kylie demo earlier this year. In case you don't know (and except extra cred points if you don't), Annie plays Jane, Mrs Mangie's niece in the existentialist Antipodean soap Neighbours.



PIRAZY: A tongue in cheek homage from Denmark's Rebels demo to an ancestor whom they claim was a real life pirate in the nineteenth century. Did the King of Spain have a Spectrum then?



HUNGRY HOSS: Demo of the month. A short animation from a proposed full length game features a cowboy socking his spurs into the unsuspecting horse Gidley up!

VECTORS: This is a generator system for the kind of fashionable 3D filled vectors found in Sterilizer II, Elite and Interphase. Flip through a series of revolving shapes



DEMOS



OPERATION



The bullet-riddled shacks where the hostages are held

THUNDERBO

Ocean
Price: £24.99

Have you ever had that feeling of déjà vu? Twelve months ago Ocean unleashed their conversion of Operation Wolf on a unsuspecting public. What had they done with the biggest name in coin-ops in

years? The answer as everyone knows, is that they'd put together an extremely polished conversion, that seemed a cut for the Christmas number one slot — ntil that is, they followed up with Robocop, but that's another story.

So one year on, and Ocean wheel out their seasonal guns, in

the shape of Tello's sequel, a twin Uzi mounted cabinet with even more happening in it than the last one. Well we know they can do it, but is there any point? The answer, uncategorically is yes, because not only is this as good a conversion as anyone has a right to expect, but in some places it's

AMIGA

SCREEN SCENE



Oh, ah, you're dead

even an improvement.

In the sequel the crack Tarto commendo group are once again called up to defy the odds, this time by defeating a bunch of terrorists who have taken the passengers of a DC 10 hostage. What follows should be more shoot 'em up action than any one trigger fiend can handle. So it's just as well that one of *Op Thunderbolt's* main enhancements, faithfully retained in this conversion, is that it's a two player game. That

means twice the firepower — it also adds a degree of competition, not just in staying alive and points totalling, but in chasing after extra ammunition. As you both find yourselves running low the extra clips you hit fly to the left or right, but it's possible to intercept your partner's by hitting it yourself. The bizarre sight of two people playing ping pong in the middle of a frenzied firefight is not uncommon.

If you had trouble directing the

onscreen sight in the last game don't worry you don't get one this time! That's something of a de-enhancement if you ask me, but there again every level offers you the chance to pick up the laser sight which appears as a red dot on the screen. All the other extra weapons appear too, like more rockets and health bottles, but there's also a flack jacket which lessens the damage you sustain.

Operation Thunderbolt has seven levels of action which

switch from horizontal sweeps, to 3D screens with your viewpoint situated in a jeep or a boat. Each is interspersed by stills which direct you as to your next objective or to the status of the game. Should you die a dead soldier appears and the option to continue, although this is only offered three times before the game concludes.

The graphics for the arcade sequences and the stills are impeccably realised. This could be the coin-op you're looking at, except that they appear to be even better, which backs up Ocean's claim that they've improved elements. Most of the sound, miraculously is there, from spot effects like cats howling, screams and parading hostages through to the melodramatic announcements on the still screens. All this and the disk swapping is kept to an absolute minimum.

We've seen some impressive conversions this year but someone's going to be hard pushed to improve on this. Just about everything I can think of is there. It's tough, perhaps a touch too tough with the absence of the gunsight on screen, but if arcade machines are your lifeblood this should keep you going for ages. Further hyperboles elude me, don't let *Operation Thunderbolt* elude you.

Mike Pattenden



Arcade perfect or what?

OLT

The fighting is even more frenzied than *Op Wolf*.



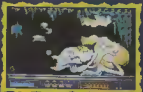
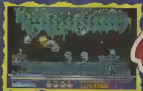
SOUND 94%
GRAPHICS 94%
PLAYABILITY 95%
LASTABILITY 92%

94%

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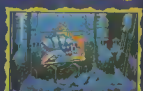
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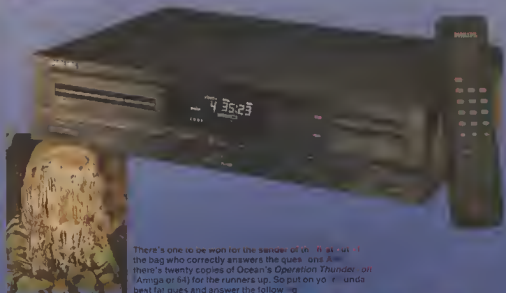


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best fat guises and answer the following

CD BATTALION

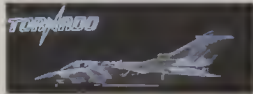
A) The odd looking fellow in the picture is wearing a
string fringe camouflage face veil, which was
popularised by the WWII German army. Was this army
called i) the Wehrmacht ii) the wle macht or iii) the
werewolves?

B) What is the British naval equivalent to the Special Air
Services (SAS). Is it i) the SEALs ii) the SBS or iii) the
Pugwashies?

Answers to your chivvy suits to Op Thunderbolt Compo, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU by
30th January 1988. Please specify format/driver.



Mid air refuelling



BOM

Up until now Amiga flight sims consisted of *Interceptor* (though good, not much of a simulation), *Falcon* (good simulation but extremely tough to play) and the *Sublogic* sims (expensive and hard to obtain). Since then everybody's been waiting for a cross between these three: a flight sim that is detailed, accurate and above all, controllable.

Vector Graphic's *Bomber* fits the bill perfectly.

Instead of being restricted to one aircraft you can choose between an F15, F4-E, Tornado (German and British), Saab, Viggen, Mig-27 and an F111-F. Each is represented with a 2D picture and a 3D rotating image. The technical specifications are all accurate and include a brief history of the craft. On top of that are another half dozen different enemy fighter aircraft, though you

don't often get to see these close up.

One thing that needs to be remembered that by the nature of the simulation the onus is on bombing runs and ground attack, not air to air combat. Consequently, the majority of the weapons are designed for blowing up land based targets. Some missiles and



Activision
Price: £29.99

AMIGA

SCREEN
SCENE



Parking up in the hanger

BOMBER

Scratch one plane, and a clean ball out

Mick Patterson

bombs are specific to a certain plane, such as the JP233 multiple bomblet dispenser which can only be attached to a British Tornado. Whereas Mavericks and Sidewinders can be fitted with to Nato planes, with the Russian equivalent for the Mig-27.

Even the armaments sequence is well presented. The screen

displays a frontal view of your plane with a plan view showing the weapons pylons. Every time a missile/bomb is attached it shows up on the picture, giving you a good idea of how formidable you really look.

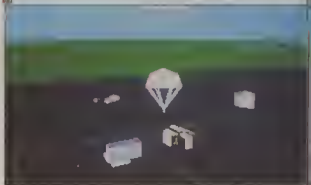
Missions are graded in difficulty: Covert, Tactical, Strategic and Offensive, with each contain for scenarios. Soteren is a generous amount of missions for any game, but that's just the start. There is also a full mission designer, allowing you to do everything from placing targets on the maps to editing the scenario text, giving Bomber an almost infinite amount of missions.

The most significant thing in Bomber's favour is the control method. Rather than an endless bank of keys the few that are essential are well located and easy to remember. I'd be lying if I said flying a plane was a piece of cake — it isn't, but it is easy to pick up basic manoeuvres and

this keeps the simulation playable without making it simple, you just have to try the mid-air refuelling sequence to find out.

The graphics are surprisingly well detailed, especially the ground targets. A host of cities, bases and even Mount Rushmore make an appearance. As is common nowadays you can pan around your plane.

Bomber plays like a tight simulation really ought to. It's extremely well presented throughout, with good sound and high quality graphics. It's not exaggerating to say Bomber is the best flight game on the market at the moment. Don't just take my word for it, try it yourself.



SOUND 79%
GRAPHICS 88%
PLAYABILITY 94%
LASTABILITY 96%

96%

GHOULS 'N' GHOSTS



Arthur legs it.



An end of level brouille



US Gold
Price: £19.99

I'm getting on for five years since *Ghosts 'n' Goblins* first appeared on your old 8 bit machines, and even more since the arcade machine held sway in arcades from Blackpool to Bermondsey, so it's a surprise to see it back again. A surprise, but not an unpleasant one.

Ghouls 'n' Ghosts is the belated sequel from Capcom that appeared earlier this year to the kind of welcome you'd expect for a long lost friend. It was a game that inspired countless clones, so it's somewhat ironic to find how close this is to its predecessor. The first two sections of level one are simply updates on the graveyard/marsh theme that *Goblins* began with. Nevertheless it won't deter hungry gamers from playing the horizontal fantasy, and nighty so — the game changes rapidly after that.

If you can remember the original plot, Arthur, the fearless knight, went off in search of his princess,

and blow me if he hasn't gone and lost her! Cue frenetic cross screen fighting as he battles to get her back.

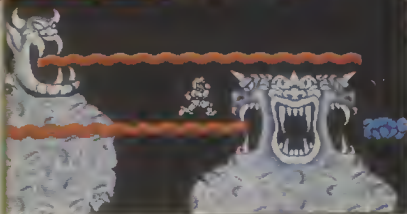
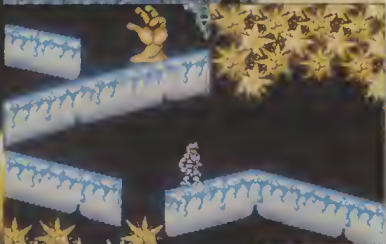
Don't think that this is purely a copy of the first game, because there are many updated features to be seen. Arthur still loses his armour and is reduced to his skivvies, but he can unlock chests to find more. He can also get himself transformed into a duck, which is a pain until you need to get into those little places. It's also possible to double up with a dispendable and grab some super weapons to help you in your struggle. And you're definitely going to need them because this is one hell of a tough challenge — in fact too hard in some places.

Before you even get into this conversion though, you're going to notice the sound. The loading tune is one of the best I've heard for a long time — Jethro Tull meets Happy Mondays at a warehouse party. Following that there's a different tune for each level and more for the high score

OSTS

AMIGA

SCREEN
SCENE



Time your run along the gargoyles' tongues

Slide down the icy piping

64 UPDATE

As it happens the 6 bit version is just as rough as the Amiga, if not rougher. Naturally the graphics don't come close, but also they don't seem to be as clear or as large as those in Elite's conversion of Ghosts. Nevertheless it's not a disaster. It plays adequately and the sound is pretty reasonable too.

SOUND	80%
GRAPHICS	79%
PLAYABILITY	83%
LASTABILITY	83%
OVERALL	83%

table and continue option. Software Creations, who were responsible for *Blanc Comrades* and before that *Bubble Bobble*, programmed the conversion, and they've done an excellent job. Graphically it's very impressive too, and it bears strong comparison to the coin-op.

It's been a good year for conversions. With 16 bit machines programmers are no longer having to force a quart into a pint pot, and that's proving to be to everyone's benefit. *Ghosts 'n' Ghosts* deserves to be up there at the end of the year.

Mike Pattenden

SOUND	93%
GRAPHICS	89%
PLAYABILITY	88%
LASTABILITY	88%

89%



This is one of the neatest little gadgets on the market at the moment — and US Gold have been saving up their ten pence to buy one — only to have us go and give it away.

The Canon Ion will take still shots like a standard camera but will allow you to replay them on TV to full screen size in glorious colour.

We've got one to give away, plus twenty copies of *Ghouls 'n' Ghosts*, Amiga or 64, for the runners up. All you have to do is to tell us the name of the novel which featured the ghosts of Christmas Past, Present and Future.

Answers on a postcard to Ghouls Compo, GJ, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than January 20th 1989. Please specify drive format.

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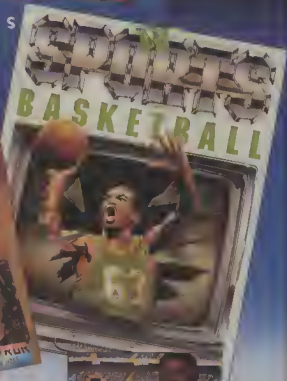
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PRESENTS



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MIRROR

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AMIGA

SCREEN
SCENE

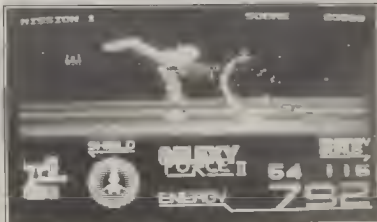
Level select rotates the worlds until you choose one.

This interesting little disk appeared in our office seemingly from nowhere. No fuss, no hype, nothing Franny that, especially when you think that this was one of the noisiest coin-op licenses of last year. You'd think it was blatantly obvious that Activision haven't bothered to promote this because it's not very good. Not true.

Galaxy Force is technically mindboggling. The most realistic 3D sprite based graphics yet, combined with one of the largest cabinets ever to grace my local arcade - an entire pod. Not only did you see that very sharp right-hand bend in the corridor, you fell it too. If I was to tell you that Activision have got the game as close to the arcade version as they possibly could whilst retaining the speed, you'd say I was mad. If I then said it was even better than that, you'd take away my dog licence.

The idea behind the game is the same old song and dance everybody else uses. Some alien force has taken over a small system of

GALAXY FORCE



Tony Dillon

planets, and you have to fly over each planet, killing everything you come across, and then fly down a tunnel network, killing everything you find down there until you reach the main reactor and destroy that too. Destroy all five planets and you live to tell the tale to all your disbelieving friends.

The only thing the programmers seem to have sacrificed is the amount of background objects. Rather than having a ground surface completely covered with interesting features such as waterfalls and volcanoes, you are now presented with a two-tone scrolling plain, with ground objects dis-

ted about sparingly. Everything else has been kept the same. All the enemies are there, including my personal favourite, a massive snake-like thing that looks like a piece of wavy caupel appearing from level three onward. Even the main ship is identical to the arcade.

The conversion plays brilliantly too. The weapons system is an upgraded form of the *Afterburner* missiles, only now you can look on to all the enemies on screen at once and fire a death dealing volley of missiles with one click of the fire button. Can there be anything this satisfying?

The fact that there are only five levels, and that you can start on any one you want means that the fun might be a bit short lived, but at the moment I don't care - I'm too relieved!

Cop that!

Activision
Price: £24.99

SOUND 82%
GRAPHICS 84%
PLAYABILITY 78%
LASTABILITY 73%

80%

AMIGA

SCREEN
SCENE

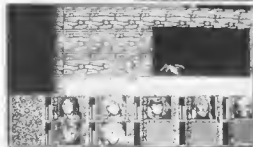
DRAGONS OF FLAME

In this fourth *Dungeons and Dragon* arcade adventure/RPG the heroes are journeying southward through the land in a bid to recover the great sword Wyrmslayer and free the slaves held in the fortress of Pax Tharkas. Looking at the screen shots you'd be forgiven for thinking *Dragons Of Flame* to be an arcade game, indeed it does proceed along those lines, only with more depth.

The opening stage is the journey. Most of the land has now been over run by the Draconians, whose forces consist of just about every semi-intelligent fantasy creature. It's impossible to avoid getting into a scrape. Also, you get the opportunity to recruit computer played characters who are found wandering around in the



Spanning the territory.



Now that we've gathered together

called Gilthanas Once found, the party enters the catacombs beneath the fortress and the game takes on a different appearance. Instead of the overhead view the party is represented by the lead character who is shown side on, in much the same style as *Hero's Of The Lance's*. Whilst adding more atmosphere to the game this also makes it harder to judge exactly how many Draconians are attacking.

Moving the party is accomplished with the joystick, with a separate menu containing commands like, open, close, shut, lake, give and drop. All commands are utilitarian but don't add much scope for manipulating objects.

Although it's a good game, *Dragons Of Flame* lacks a real *Dungeons & Dragons* feel. A true D&D game should consist of more roleplaying characters that de-

velop as the game progresses and multiple scenarios. Instead what you get are characters that are already set, one over scenario and a sparse amount of commands.

On the positive side anybody who like *Hero's Of The Lance* is guaranteed to love this. It manages to generate a healthy atmosphere and is keeping with the D&D theme. Personally I'd like to see a cross between this and *Pools Of Radiance*, the first computer D&D game fromSSI. Maybe the next one eh?

Mark Patterson

confusion. Some play a major part in the game and need to be protected, whilst villagers and peasants will provide you with information and are totally expendable.

Finding the way inside the fortress is the first big problem, and requires you to recruit an Elf

SOUND	67%
GRAPHICS	78%
PLAYABILITY	84%
LASTABILITY	85%

84%

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AMIGA

SCREEN
SCENE


P. SHAWCZ
WORST SLUMP
MOUNTS 40
WIN PLO SHW
5 9 5
NINX 21
MONEYX 54



L. SANTIAGO
BEST FORM
MOUNTS 40
WIN PLO SHW
5 7 5
NINX 12
MONEYX 09



J. ALONAR
BEST FORM
MOUNTS 40
WIN PLO SHW
0 5 7
NINX 7
MONEYX 05

NORMAL JOCKEY RATINGS

1-P. SHAWCZ
2-L. SANTIAGO
3-J. ALONAR
4-M. PEZUA
5-K. PEREZ

6-A. JONES
7-B. NILEY
8-B. EMERY
9-O. GRIFFEN
10-W. VILLA

11-T. TOMASAN
12-F. MURRAY
13-G. PANKER
14-M. WATSON
15-D. WTERS

<<< [REDACTED] >>>

Check the jockeys' form.

I can see absolutely no point whatsoever in doing a Horse Racing simulation. Maybe if you could ride the horse in a race, it might be worth doing, but not a game where you simply bet on the horse in question.

Omni-Play press this game's claim to fame with the fact that you can buy loads of expansion disks to go with your horse racing simulation allowing you to play lots of other horse racing simulations.

You start the game with a set amount of pretend money, and you use this money to put pretend



One of the few still shots left — the horses under starters orders.

skills that you see when you play the PC game. The only graphics I could find were a split shot of the horses under starters orders. After that, the nearest things to graphics are a set of numbers, each one supposed to be a horse, bobbing around a circular 'track'. What happened to excitement?

HORSE RACING

Horse Racing is a pretty dull and pointless game. With friends you could possibly get an hour or two out of it, but otherwise it's not worth bothering about.

Tony Dillon

Mindscape

Price: £24.99

bets on pretend horses in pretend races. After putting your pretend money on your pretend horse, you watch the pretend race and see if you've won some more pretend money. What fun.

And that's it. There are lots of menu options whereby you can

study jockey and horse form but that's all a lot of stuff and nonsense. Just put large amounts of money on the horse with the best odds and you're bound to win.

Biggest disappointment of this game is the lack of graphics. The packaging promises incredible

SOUND 51%
GRAPHICS 46%
PLAYABILITY 59%
LASTABILITY 40%

47%



Once again it's and of level guardian time!

Tou can get pretty frustrated waiting for software to arrive at the offices of CU,

and often when it does it's a terrible disappointment. How often we've groaned at the sight of another badly converted licence or tossed aside another hyped release after a cursory look. That's when games like *X-Out* come as a very pleasant surprise.

Rainbow Arts have sprung into life as the year ends, first with the highly playable *Rock n Roll*, and now with this *X-Out* marks a return to what they do best — shoot 'em ups. Now that the furor over *Katakis/Denaz* has been forgotten they come up with another class blast.

The sales blurb describes *X-Out* as a multi sensory assault.



UT

The sub-aqua introduction sequence.



Rainbow Arts
Price: £19.99

AMIGA

SCREEN SCENE

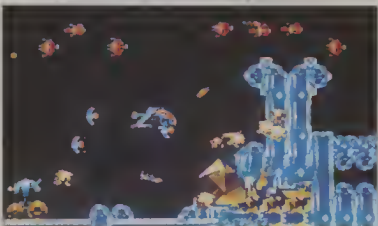


A bizarre set of opponents await you

The crystalline world of level five

and whilst there's an element of hyperbole there, it's not too far off the truth. It's pretty impressive stuff. True it's fairly typical horizontal blast, but what they've squeezed in is little short of remarkable. *X-Out* has 40 different aliens, 50 pics per second, and 48 colour graphics.

X-Out is set in the depths of earth's oceans, where, Abyss-like, aliens have set up shop. However there's nothing very warm about their intentions, because they're using the sea floor as a base to launch a series of attacks on the world. As ever, it's left to you to pilot a lone craft to the heart of their defences to stop the rot. That lone craft though probably has the potential to be the most heavily armed in the



The crazy shopkeeper.

history of gaming. The array of weaponry is available for it.

The game begins in the weapon shop, which has a passing similarity to the one in *Xenon II*. You are given a certain number of credits with which to fit your ship. Once you have enough money, you can afford to strap on nearly a dozen weapons to the bigger ships. This is part of the fun, because when you see some of the awesome destructive ability that the disk laser, or the lightning bolts can wield, you're going to be spending like crazy.

The game offers you 8 levels of action, and since each is some twenty screens long, you can imagine the test is pretty tough. The backgrounds alter in each, cycling amongst others, through some neat crystal formations, and volcanic crusts.

X-Out may not be a breath of fresh air, it's not original enough for that, but what it does is offer another option to fans of shoot 'em ups, who are still poorly served after two years of releases.

Mike Pettenden

SOUND	82%
GRAPHICS	86%
PLAYABILITY	86%
LASTABILITY	85%

86%

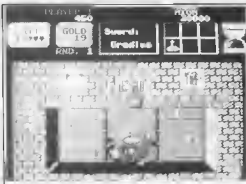
AMIGA

SCREEN
SCENE

WONDERBOY

Jack is back! No he isn't, it's Wonderboy, now Wonderman racing through city centres, buying weapons and stabbing people. What happened?

I'll tell you what happened. Boy put on a lot of weight and also didn't grow. And his world has got a lot smaller, thanks to the progression of quadernary industry. What this means is that on screen, Wonderboy is as wide as he is tall and things like score and lives counters have been placed on large computer screens that run along the top and left-hand edges of the screen, cutting the playing area down considerably



Activision
Price: £24.99

and to get money you have to kill all the little baddies and collect the gold they drop.

I loved the original Wonderboy with that certain special kind of love that means you can't leave somebody I kept playing it and playing it long after I'd completed it. Now its sequel has appeared I can't help but feel disappointed with the way it has turned out.

For a start, the graphics are poor. Many of the characters are short and slimy, whilst the backdrops seem to have been nicked from Boulderdash. The scrolling is slow and jerky - this game shows little of the visual excellence of its predecessor.

It plays terribly too. Because of the slowness of the game, it's far too easy. You have ages to time a swing at a bad guy, and the chances of them hitting you are a million to one.

Not the hottest conversion around.

Tony Dillon

SOUND 61%
GRAPHICS 43%
PLAYABILITY 31%
LASTABILITY 39%

41%

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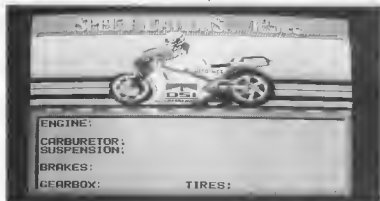
Signed

CYCLES

AMIGA

SCREEN
SCENE

This one's a middle speed bike.



well as competing against some of the most devious computer riders ever conceived. Well, not quite.

What *Cycles* actually does is exactly the same thing as *Grand Prix Circuit*, only now with motorbike handlebars at the bottom of the screen rather than a car dash board. You race around twenty identical looking stretches of grey track and try to do it as fast as possible.

Racing against other bikes isn't that spectacular at all. The bikes all look identical, and each one has five frames of 'animation' - upright, leaning slightly left/right and leaning heavily left/right.

One of the most disliking things I noticed about the other cyclists is that they don't really exist. You can actually race half bare for leather through a tight pack of them and come out on the other side completely unscathed. Strange but true.

But on the other side of the coin, there are lots of nice things I can say about *Cycles*. Erm. Well. The road has hills and bridges across it. They're nice. And there are half a dozen or so skill levels, ranging from very easy automatic gearbox against simple riders through to the most delicate gear changes against half on wheels.

Much as I like racing/driving simulations, I don't think I can recommend *Cycles*. There just isn't enough in there to make it worthwhile, especially when *RVF* exists on the market. Sorry Accolade, but this has to get a thumbs down.

Tony Dillon



Cycles, sad to say, isn't quite the leader of the pack.

If even a company could be accused of making an idea dry, I would have to be Accolade. By simply changing the graphics they've come up with *Test Drive 1*, *Test Drive 2*, *Grand Prix Circuit* and now *Cycles*.

Sinus. Just take a look at the front end, and the way the road moves. Interesting, huh?

Based (loosely) upon the same idea as *RVF*, *Cycles* mounts you on the saddle of a tournament motorcycle racer and lets you burn rubber around 20 of the world's most famous tracks as

SOUND 68%
GRAPHICS 70%
PLAYABILITY 71%
LASTABILITY 63%

67%

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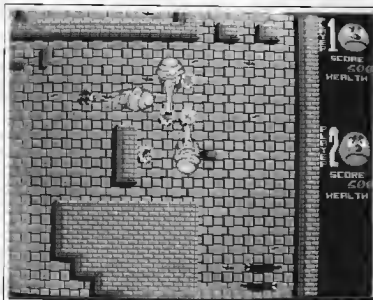
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AMIGA

SCREEN
SCENE

Puffy finds the going a bit hot.

death.

As Puffy roces around the eight-way scrolling levels, destroying everything in his path, he finds lots of other things to help or hinder him besides the enemy creatures. There are keys, useful for opening doors and locked chests, which can contain even more keys, food to boost Puffy's flagging energy level, or bonus weapons, such as bombs, or the ability to breathe a limited amount of fire.

The graphics are brilliant. Although small, everything is well designed and full of character. Who knows how many frames of animation have gone into Puffy himself, as he puts more and more faces in reaction to different situations. See him leap back, eyes wide open with surprise as a wall closes up in front of him, see the look of fear on his face as ghosts pass by. The scrolling is perfectly smooth in all directions, and it is this kind of obvious care and attention to detail that makes a game stand out.

The sound is just as amazing, and contains some of the cutest samples ever heard. Hear Puffy say 'Oooo' as the ghosts come near, hear him squeak 'You gona burn' as he breathes fire. If you play in two player mode and get into a fight, the loser mutters 'You win' just before it dies. Alternately sweet and sickening. This is what we want.

A brilliant variation on a worn theme, in time it will get boring, but it's still worth buying for the cute factor alone.

Tony Dillon

SOUND 89%
GRAPHICS 84%
PLAYABILITY 80%
LASTABILITY 78%

82%

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Ubisoft

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- PIST 1 EPSON mode only.
- PIST 2 Serial/Cartridge mode only.
- PIST 3 Forces the printing '40 degrees'.
- PIST 4 HARDCOPY setting for
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- PIST 5 Print mode.
- PIST 6 Setting Cover/Upper case and
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- PIST 7 All characters are printed in an
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- PIST 8 Run a Serial printer and leaves
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- PIST 9 Sets the Secondary address for
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- PIST 10 Adds a line-feed, CHR\$ (26)
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- PIST 11 Switches PIST 11 off.

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by CONTINUE.

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TOTAL
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SAVE
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to the program.
Take you into the Machine
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MONITOR

BOL


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Bastropo

Bloodwych



**ARGUE! BARTER!
LIE THROUGH
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As the people of the Bloodwych awake to a new dawn, they find a stranger in their midst – from one of many races he has come. His task; to halt the demon that lies dormant within the Castle of the Bloodwych.

Unification of the Crystals of Sanguis will secure the Behemoth in his lair for all eternity. Should they remain separate, then he shall rise to bring darkness into the world.

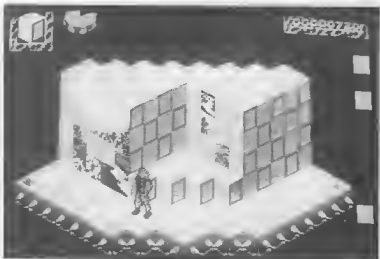
This unique role-playing fantasy game allows greater interaction with the environment than has ever been seen before. Argue, barter, negotiate – even lie through your teeth! The fully implemented personalities of all the characters in Bloodwych allows a rich style of role-playing that has only been dreamt of.

With one or two player simultaneous mode, this is the game that you've been waiting for. Bloodwych for those that dare!

AMIGA

SCREEN
SCENE

NEVER



Work that one out.

Fresh from the glamour boys of packaging comes a rather meekly boxed piece of software. Unfortunately the accompanying game is also rather slight.

Never Mind aims for that rather difficult area in computer gaming — puzzles. In order for a puzzle game to retain any lasting interest it needs to be outstandingly original with a playability level to match. *Never Mind* is without doubt original but fails to lure you by presenting problems which not

MIND

only fail to tax the mind, but also cause a severe case of eye strain with it.

The object of the puzzles is to recreate a picture. Sometimes this involves picking pieces up and placing them in respective holes,

Brings out the Fred Astaire in you

like a jigsaw. Other puzzles require a close inspection of the picture to find which pieces need to be switched round. A set amount of the time limit can be cashed in to give you a higher bonus score, though what little

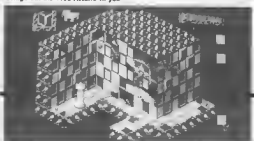
time there is is too precious to lose. When you complete a set amount of levels the computer chucks out a password allowing you to restart from that point in future, which is a very useful addition.

In an attempt to make the game more playable and appeal to a wider variety of people it utilises an arcade adventure style movement system, whereby you control a barbarian-like character to move the pieces around the screen instead of being restricted to just the floor space. All the walls are linked to the ground through portals. The resulting effect leaves you wandering about aimlessly. One of the major problems is working out which walls can be reached from a certain point, so you tend to miss the obvious routes.

While sporting some nice 3D effects, the graphics are pretty crude, with most attention paid to the picture puzzles. That doesn't add much to the overall game. *Never Mind* failed right from the moment I loaded it up. It's too hard, too tedious and it's repetitive. A poor example of a puzzler.

Mark Patterson

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SOUND 62%
GRAPHICS 68%
PLAYABILITY 52%
LASTABILITY 47%

49%



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AMIGA

SCREEN
SCENE

Oh, eh, it's trouble



The mind duel commences.



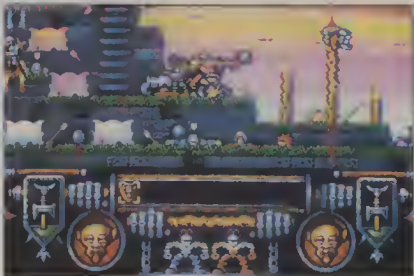
ONSLAUGHT



onslaught is a pretty strange game. Combining strategy, arcade and *Dungeons and Dragons*, with the odd *Cybermaged*-style element, it makes for a somewhat distorted, though enjoyable experience.

Your life is a simple one — kill, conquer, then kill a bit more. In effect you are a one man army who is suddenly struck by the idea of ending all the wars that ravage his homeland. Basically you do this by bumping off people who do not share your point of view.

The opening section displays a map with the enemy territory marked. Opposing groups worship separate gods, and they act accordingly, for instance worshippers of the bear ride on the backs of hogs. Choose who you want to attack and you're trans-



Out on the battlefield.

ported to their stronghold. Now all you have to do is kill as many people as possible and collect the enemy's battle standard, which is located at the end of the level. It's a bit like playing a medieval game of skirmish.

Because it's only you against an army you do receive some magical help and extra weapons to collect. Naturally there's a catch, and each weapon has only a limited number of uses, and only eight can be carried at any one time. This leads to a lot of confusion and delay as you run out of

one weapon, then waste a couple of seconds fiddling with the joystick selecting a new one, only to get murdered before you can use it. Fortunately there's a trainer mode which instructs the computer to select weapons for you.

When you've captured his land do battle with the opposing leader. This involves you (now in the shape of a hand) spinning round him blasting him from all sides. Then you can plan your next move and proceed to take over the whole of the country.

The colours in this game are

grossly over the top. A few of the explosions look like the ones in *Cybermaged*, but it doesn't seem to matter and along with its Maniacs of Noise soundtrack and its fast-paced gameplay, *Onslaught* is furious fun and addictive. Check it out.

Merk Peterson

SOUND 82%
GRAPHICS 78%
PLAYABILITY 83%
LASTABILITY 79%

81%

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AMIGA

SCREEN
SCENE

Down in the sewer



Meet the team.

GHOSTBUSTERS

It's been five years since the Ghostbusters saved New York by bubbling a 100 foot marshmallow man and blowing the top three floors off an uptown high rise. Since then we've had countless spin-offs in the shape of cartoons and comics. Now in the sequel we find that the citizens of New York believe that they had been the victims of a colossal hoax. The Ghostbusters now earn their living hunting themselves out for perries, running occult bookshops and appearing on TV shows.

Dana Barrett has returned to live in the city with her baby, Oscar. Then, as she walks

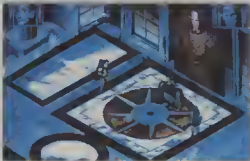
through New York, Oscar is snatched by invisible hands and narrowly escapes death on the road. There's something strange in the neighbourhood, who you gonna call?

Ghostbusters II is designed around three sequences from the film. First you must guide a ghostbuster down an airshaft in order to collect a sample of slime. You must swing left and right on a rope to avoid assorted ghosts and collect useful items from the edge of the shaft. A courage meter drops each time you come into contact with the ghosts.

Next comes the race down Broadway. Having enlisted the help of the Statue of Liberty you must shoot ghosts to stop them attacking the Statue or the citizens. If you don't make it to the Museum of Art before the New Year then Oscar gets it.

Finally you take control of each ghostbuster as he boards down the museum in an attempt to save Oscar and destroy Vigo the Cerpilhan.

Mora often than not film tie-ins make pretty awful computer games, not so with *Ghostbusters II*. The graphics are large and



A portrait of Vigo in the art museum

detailed as well as being very varied and nicely animated. Colour is used to good effect and not only enhances the graphics but also gives the game atmosphere.

There are plenty of digitised sound effects in each level and lots of music as well (including the inevitable *Ghostbusters* theme tune).

Every level is like a different game, all three of which are extremely playable and beautifully presented. Although each level is easy to get into it takes plenty of practice before you can finish any

My only gripe is the awful loading system, the whole thing is reloaded every time you start, creating annoyingly long gaps between games.

All in all, a game that will appeal to almost everyone.

Mark Mainwold

GRAPHICS	96%
SOUND	80%
PLAYABILITY	85%
LASTABILITY	84%

84%

Activision
Price: £24.95

WARP

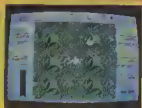
WARP

Destroy the energy stati
this action filled shoot-em-u
At the end of each completed
level you must guide your
craft through the maze
a 3D flight sequence
the next, higher level
need strength, planning
strategy to find
maps,

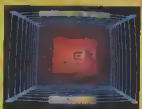
A host of other features

the music score and
animation

AVAILABLE ON:
AMIGA £24.99
ATARI ST £19.99



Amiga ST



Amiga ST



AMIGA

SCREEN SCENE

Take a stroll through the graveyard

screen. The action is viewed in a small window just above the icons. It's easy enough to enter commands but at times the mouse can be a little unresponsive. I think the whole system could have been much improved by using a joystick and a few keys.

There are a large selection of characters with whom you must interact if you are to make any progress, some of which must be won over with gifts whilst others who should be avoided like the plague.

There are just over forty locations in the game, each of which scrolls horizontally, there's not an enormous playing area but believe me you'll be thankful when you attempt some of the devious problems.

The graphics in *Time* suit their purpose but they're not especially dramatic, especially when compared to games like *Future Wars*. It would have been nice to see just a little more effort put into the characters. Having said that, the backdrops are excellent, occasionally featuring some nice little touches like the space shuttle landing.

Sound is very limited, a short tune plays before the game starts but after that there are very few effects at all, and what there is isn't up to much.

Time is a game that arcade adventure fans will be able to get their teeth into and chew on for many months but you really must be a fan to fork out the ridiculous price of thirty quid.

Mark Mainwood

SOUND 50%
GRAPHICS 72%
PLAYABILITY 72%
LASTABILITY 79%

76%



The year is 2047 and you have been summoned to the Historical satellite which is orbiting the Earth. As the game starts that is all you know but you will soon discover that a scientist has seen the future and only you can save mankind. A prototype android, called Malik, will mutate and start to replicate, eventually destroying all but a few members of the human race.

As the leading Mektech in the galaxy it's up to you to destroy the mutant. In order to do this you must find the five time machines on the satellite and travel back in time. You must collect five pieces of amulet from powerful people from history including Merlin, Leonardo de Vinci, Florence Nightingale, Caesar and Confucius. I can see a case for four of these characters but Florence Nightingale?

It's been ages since I've seen a good arcade adventure on the Amiga and *Time* fits the gap nicely. Control is via the mouse, instructions to you agent, Hilman Hunter, are given by clicking on various icons at the bottom of the

TIME



EMPIRE
Price: £29.95

AMIGA

SCREEN
SCENE

Fie, fum, it's a troll

KNIGHT FORCE

On this planet, thousands of years ago, lived a nation of superior intelligence who held the secret of time travel, but only Helias, the master of the kingdom of Belioth, had the power to use it. Helias knew, however, that the secret could die with him so he set about teaching the Knight of Thunder the powerful force



Just in time for a madrigal

Titus
Price: £24.95

When Helias died, the Knight of Thunder was left with a taxing situation. Princess Tanya had been kidnapped by the sorcerer, Red Sabbath who intended to trip the Knight of Thunder and learn the secret of time travel. The

only way to destroy Red Sabbath was to visit the time zones and construct the emulet of power. All absolute drivel, of course, and an excuse for a bit of horizontal bashing.

You take the role of the Knight

of Thunder (well, what else did you expect?) and the idea is to travel to the various time zones and kill the enemy that holds the emulet. You must travel through pre-history, the streets of old Versailles to modern day New York, the future and the mystical zone to complete your quest and save Princess Tanya.

Graphics are exceptional all the way through. There are some really stunning backdrops and, of course, the different time zones means lots of variety. The characters are very large and well defined, there's plenty of detail and some pretty nifty animation too! The only gripe I have is that everything is very dark which makes it difficult to appreciate the graphics and also adds a sombre, dull feel to the game.

Sound is nowhere near as good — although there are a lot of selection of spot effects not many of them suit their purpose. Having said that the digitised effects (especially the laughter in the fantasy zone) are worth keeping an ear out for.

A sensible control system means that you can get through into some serious bloodshed, unfortunately most enemies are susceptible to most offensive moves which removes any strategic element. Because of this and the very limited size of each time zone, *Knight Force* is very easy and you'll probably have it finished within a few days.

If you're looking for a good boot-em-up to get your teeth into then steer clear. *Knight Force* has nothing like the staying power to justify the price.

Mark Mainwood

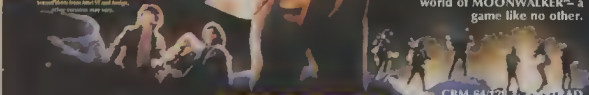
GRAPHICS 87%
SOUND 65%
PLAYABILITY 64%
LASTABILITY 48%

62%

A GAME TIME NO OTHER



Screenshots from Atari ST and Amiga.
Graphics versions may vary.



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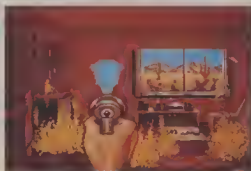


That's too close for comfort!

IT CAME FROM THE DESERT

Expectations have been running high at the prospect of Cinemaware's third release of the year. The quality of their sports simulations and interactive movies has largely been responsible for taking gaming forward into a new era, and establishing a benchmark by which other software houses and the public test their releases.

At the heart of Cinemaware's



Looks like the heat's on, and it's your house!

success is their belief that gaming should encourage players to plunge themselves into complete roles with the mood augmented by impressive sound and graphics. *It Came From The Desert* continues this approach by taking 50's B movie science fiction and creating a complete melodrama in which the player is the main protagonist.

It works instantly.

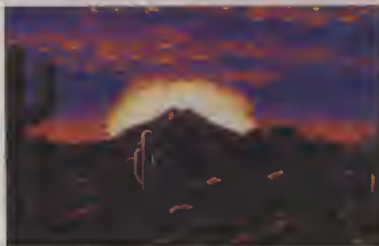
The plot of *It Came From The Desert* is a hybrid of *It Came From Outer Space* and the bug movie *'Them'*. After a meteorite crashes in nearby mountains, the small town of Lizard Breath, California, is disturbed by bizarre events, disappearances and the appearance of huge killer ants —

pugonimyrex rugosus to you. You play Doctor Greg Bradley, a geologist who rapidly becomes involved in a battle, first to persuade the authorities that the creatures exist, and then to stop them before they overrun the town.

The game begins at your ranch



**Mirrorsoft/
Cinemaware
Price: £29.95**



A meteorite crashes in the credits section at the beginning of the game.

house in the centre of town, with the vill of an old prospector, Geez, who drops some rock samples from the area where the meteorite fell. From this point on you're on your own, and you'll have to collect evidence of the insects, and formulate a plan of action by moving around the area, talking to the townspeople, looking for clues and most importantly, staying out of trouble. Confrontations with ants or the wrong kind of people can result in injury and lost time. Since you only have fifteen days before the ants strike, you need all the time you can get. Like any human though, you'll have to spend some of that time sleeping.

You interact with the other characters and operate by selecting from a series of options which appear in boxes throughout the

game. It's efficiently done, making the role playing/adventure side of the game painless and enjoyable. As usual, Cinemaware have crammed every form of gaming in there. Strategy is ever present as you work your way through the game and battle the ants. Problem solving intermingles with elements from wargaming to adventuring.

Most importantly the arcade sections are there in force. They occur frequently and viciously enough in the game to maintain their freshness. Confrontations with an ant usually result in mini shoot 'em ups in which you have a frighteningly short time to blow off both antennae to stop it from getting you, but a bizarre and often tongue in cheek array of activities await you from firefighting to a knife fight with the local

rednecks. You'll have to navigate the plane for aerial reconnaissance and bombing runs, and even try and save time by escaping from hospital in a wheelchair in a hilarious Gaumont pastiche.

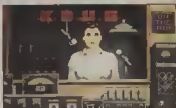
It goes without saying that *It Came From The Desert* is extraordinarily polished. The sections all interlock fluently, whilst the graphics, as ever, are excellent. All the townsfolk you come into contact with appear as large animated slits, whilst the locations are authentically put together. The sound adds to this, with a suitably eerie tune for much of the time which changes as you visit other locations, for example to country rock at the bar and the radio station (KBUG), and hoes down violins at the various farmsteads dotted around the map.

I could tell you about there being over twenty locations, and how large amounts of the game play randomly, but you've probably got the picture by now — *It Came From The Desert* is Cinemaware's most complete game yet. All this and you get to see decent American terrorised too!

Mike Pattenden



That's your girlfriend. She's a DJ at KBUG and she gets jealous very easily.



Take a spin in a plane to try and record the sounds of the ants.



The fortune teller is of dubious worth.



That's the ice's gang — are you any good with a knife?



GRAPHICS 94%
SOUND 92%
PLAYABILITY 97%
LASTABILITY 95%

96%

ORIENTAL GAMES



The crashing of bamboo shnai as the Kendo warriors do battle; the stamping feet and pounding flesh of the Sumo wrestlers vying for control of the ring; Kung Fu masters turning inner strength to powerful punches amidst a flurry of scissor-kicks; and the no-holds barred brawling of street corner Freestyle.



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Miyamoto Mushashi, Japanese swordsman of the seventeenth century.

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AMIGA

SCREEN
SCENE

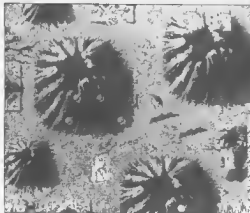
Spline-bashing graphics

BATTLE SQUADRON

When arcades first had the notion in their grip, the sort of machines you expected to find were vertical scrollers shoot'em ups. Since then hydraulics have been added, along with sophisticated programming techniques, though it's never been quite the same since.

So why, I wondered, would the programmers of *Hybris* decide to write a game using such an outdated style and then do a follow up the same way? Because it's fun.

Battle Squadron resembles *Hybris* in the visuals and gameplay. You start with a small laser



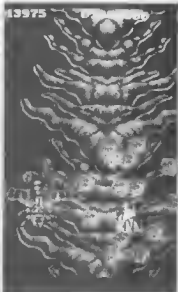
A enspy surface, but you can't say that about the game.

and three smart bombs. Shoot aliens, collect pods and enhance your weapons. The weapons range from a standard laser, through multiple firing to side and diagonal blasts, with increasing power levels.

Further on up the level. Enter. Here signs appear allowing access to the planet's core, and ultimately the guardian. In the instructions you are advised to

remain top side until you've built up your ship's weapons. Sound advice, for once you're inside the planet the aliens seem to be a lot larger and tougher to kill. And just when you thought you'd fished the guardian you realise that it wasn't him at all, just something big that happened to be in the way.

Battle Squadron relies on one thing to make it a good game -



Err, that's quite unremarkable.

fun. It's been a long time since my hand has actually ached from pounding the fire button, and my eyes hurt from constant monitor exposure.

The graphics are brightly coloured with a traditional array of aliens attacking, and few modern ones to boot. A nice airy tune accompanies the pounding spot effects, complementing the game perfectly in no way a classic. *Battle Square* is nevertheless a welcome relief from the constant battery of licences we seem to be receiving.

Mark Patterson

European
Electronic Zoo
Price: £24.99

SOUND 82%
GRAPHICS 81%
PLAYABILITY 76%
LASTABILITY 78%

79%

AMIGA

SCREEN
SCENE

Yo ho it's men from Madrid

ARMADA

In 1588 Spain was the World's superpower. With massive wealth brought across the Atlantic from the Caribbean, and an army that was widely regarded as the toughest and most efficient in Europe, few could stand in its way. It was certainly

the only power that would consider an amphibious attack on a well populated and modern country, England, over 1,000 miles from a home port.

Spain was a Catholic country led by King Philip II whilst England was under the control of the Protestant Queen Elizabeth I. Usually Phil was a fairly tolerant sort of chap but when Elizabeth killed the Catholic Mary Queen of Scots he had to act. So, what do you do when someone you've never met before gets killed? Right, you send out a massive Armada to invade a country.

As in *Waterloo*, also programmed by this team, you can play the war from both points of view. If you choose to play the English you take the role of Lord Howard, the Spanish commander is Medina Sidonia. You have control over

the whole fleet and it's up to you to secure victory for your country. The English also have control over the coastal stations.

The commands are entered in plain English statements, not the standard pseudo-menu options that appear in most strategy games. What's more, *Armada* has an extremely advanced parser, allowing you to enter some very complex commands. The only problem is that the user must get used to the syntax and this can take quite a while considering that one turn consists of up to thirty commands.

A three dimensional picture of your view is presented on the screen so you can see where the coast and enemy are relative to yourself. It's worth mentioning that although the game has been well researched there are a few impor-

tant features missing, for example, you can't use fire boats and you can't commandeer enemy ships.

There is no sound whatsoever in the game — a nice nautical tune would have enhanced the often lengthy wait between goes.

Compared to the previous Arc wargames, *Armada* is more a new scenario than a new game. Then again, it's a hard task modifying an already successful game system.

Definitely release of the month for people who have experienced and enjoyed its predecessor.

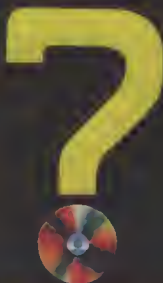
Mark Mainwood

ARC
Price: £29.99

GRAPHICS 84%
SOUND n/a
PLAYABILITY 80%
LASTABILITY 82%

81%

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AMIGA

SCREEN
SCENE

can think of to explain why the roadside objects move more slowly in relation to the road, giving a rather quirky movement representation.

Next on the gripe list are the cars. Reliant Robins aren't common in a chase scene (apart from a Jesper Carrot production), so why are the cars so small? Has the criminal department suffered a budget cut? On the bright side there's a nice tune and sound effects sampled from the arcade machine.

Most of the excitement that was contained in the original must have got lost under a desk or

CHASE HQ

Yet another conversion of yet another top arcade game. Not that there's anything wrong with that, really, if the licence isn't too embarrasing and the right programming team are used, chances are you can produce a good game. Which is exactly what failed to happen with Chase HQ. I can like a game and I can dislike a game but hardly ever have I left a computer feeling so depressed.

The Chase HQ arcade machine made its impact, not as a driving game, but through the ideas and presentation. It's your job to drive along interstates arresting an assortment of perpertrators by ramming them off the road with



your turbo-charged Porsche. Up until you reached the criminal's vehicle it's a pretty run of the mill time-limited driving game with a couple of samples thrown in. The action starts in earnest when you reach the bad guys' car (usually a very expensive sports number). The accelerator is literally floored and the useful turbo button thumbed home. Now it's just a question of being able to run the car off the road before the timer runs out. All the way through the machine is turning out samples

such as "Oh man" and "Ooh yeah".

After seeing some of the recent driving games/sims on the Amiga I did hold some high hopes as to the quality of this conversion. Sadly it looks as though it's been rushed to meet the Christmas deadline.

The most important feature of any car game is the road and how it generates a feeling of speed. In this case the road works well, it's just the scenery that fails. Temporal distortion is the only excuse I

accidentally been swept up, this plays nothing like the arcade machine. A huge disappointment for me and it will probably be the same for other HQ fans. That said, Ocean will be on to a winner simply with the name.

Mark Patterson

GRAPHICS 67%
SOUND 78%
PLAYABILITY 69%
LASTABILITY 70%

70%

Ocean
Price: £24.99

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AMIGA

SCREEN
SCENE

TAKE 'EM

Take 'em Out is a typical Op Wolf clone, only more violent. Blood flows freely as you tear your way through wave after wave of terrorists and the odd civilian hostage.

Before you're let out on your wave of carnage you have to qualify on the shooting range. The first of these has the standard targets flashing up to be greeted with a twelve gauge shot gun. Score the necessary amount and you're all loose in the armoury.

Here you choose two weapons to take with you on your counter-terrorist operations. An M16 assault rifle, a pump action shot gun, grenades and a rocket launcher. Believe it or not some weapons are actually more useful on different levels. Grenades tend to wipe out all life on the screen, so in a mass hostage situation they're not advisable.

Then on to the first level, The Streets. From your position outside a terrorist hideout you have to blast anybody that appears in the windows, from inside trash cans or even from behind trees.

Both your weapons have limited amounts of ammunition, but fortunately, when one magazine is spent you duck down behind a trash can to re-load. It must be one hell of a trash can seeing as you bring it with you to the next level, an Iranian oil field.

Up until now Take 'em Out is a respectable game, good fun to play with a laughably large amount of gore. Then you finish the third level, and you get the 'Congratulations



Take me back to oil Iran



Level 1, a third of the way to completion

Artronic
Price: £19.95

tion you have completed your mission screen!

If it wasn't for the lack of levels, Take 'em Out could be a substantially superior game to what it now

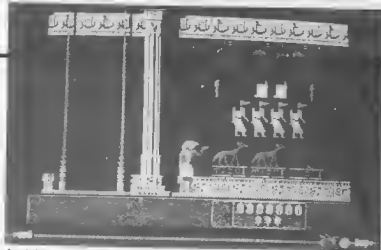
is. As it stands though, it's a quick-finish gun 'em down and an expensive way to spend a commercial break.

Mark Patterson

SOUND 57%
GRAPHICS 65%
PLAYABILITY 54%
LASTABILITY 37%

43%

AMIGA

SCREEN
SCENE

A spot of incidental sand dancing.

EYE OF

Long, long ago, before the time of mortal men, gods walked the Earth. One such god, Osiris, reigned as a benevolent king amongst the sweltering sand of Egypt. Under Osiris' reign everyone was happy and the land flourished. However, some were jealous, and Set, Osiris' half-brother, was most overcome by this evil. In a fit of rage Set killed Osiris and spread bits of his severed body across the countryside.

At this time Osiris had an un- *Fly away from trouble.*



HORUS

born son, Horus. When Horus reached maturity his mother told him of Osiris' fate and he vowed to piece his father back together. This done, Osiris' soul could leave for the heavens.

However, the hieroglyphics in Osiris' tomb had what you might call an editorial error. The only solution was for Osiris to breathe life into the tomb so that Horus might correct his mistake. Unfortunately Set was also brought back to life and has once again split

Osiris' body. You, as Horus, must repeat history, reunite your father's body, kill Set and correct the hieroglyphical typing error.

As you move around the tomb there are various amulets that will aid you in your quest, some of which will allow you to call upon other characters.

Being set in a Egyptian tomb you would expect the graphics to be fairly Egyptian-tombish and you'd be right. The only problem is that most tombs look very similar,

64 UPDATE

The 64 version is faithful to the Amiga. Yep, it's just as boring and just as lacking in variety. The sound is to the same standard, lots of music but very few effects. Graphics are blocky and as uninspired as their Amiga counterparts. The only thing the 64 version has over the Amiga is smoother scrolling. Nevertheless I'd still advise anyone to avoid Eye of Horus like the biblical plague.

GRAPHICS	58%
SOUND	60%
PLAYABILITY	64%
LASTABILITY	55%
OVERALL	62%

and this means that the scrolling backdrops soon become boring and give no indication of where you are. The characters and enemies also lack variety with the exception of Horus who is well drawn and nicely animated.

An annoying Egyptian-type tune plays throughout the game. It can be turned off but this means you have to endure some pretty weak sound effects.

Eye of Horus is a typical maze game and a maze is almost essential if any progress is to be made. All but the cream of maze games become very samey very quickly, but add to this the repetitive graphics and gameplay and you have a game all the appeal of a damp lettuce leaf.

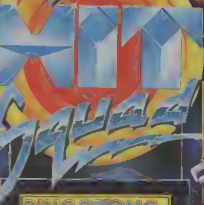
Mark Mainwood

Logotron
Price: £24.99

GRAPHICS	62%
SOUND	60%
PLAYABILITY	64%
LASTABILITY	54%

62%

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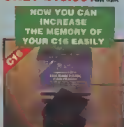


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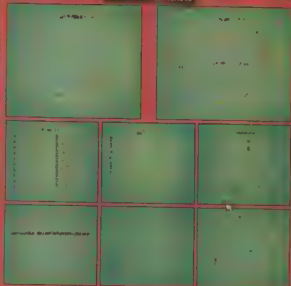
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CW LETTERS

Rogered pirates

● I am writing in response to a couple of letters in December's issue of CU. S. Robertson complains about the price of Amiga Software, like many other owners too. Surely these people knew how much software was going to cost before buying their Amiga? However, I definitely agree with the point about ST ports. When I pay £100 more for a higher-spec. machine I expect my software to match it. Perhaps if less people purchased port-overs then this already decreasing problem would finish quietly.

On the subject of piracy, let's be realistic. No matter how much software comes down in price, if people can get something for free then they will. It's really a vicious circle, pirates copy more and so software houses don't bring down their prices. It's the honest user that loses out.

To make all pirate readers sick, here's something that happened to me recently. Remember *Roger Rabbit*? People thought it was a good game but the loading time was ridiculous, as was having to reload for each game.

Well, I sent off my warranty card to Beuna Vista in the U.S.A. and expected nothing. Two months later I received a letter from them telling me about *Roger Rabbit* version 2. This loads in 3 or 1½ minutes (depending on if you want the introductory screens) and you don't have to reboot for a new game. This cost me the equivalent of... £5— including p&p! Talk about customer service! And remember, pirates do not have a warranty card, so it a

them who lose out for a change!

Yours faithfully,
C. S. Thornton,
Lincoln

Likes

● What a fantastic magazine you produce. Usually I find most 'glossy mags' a bore, but not CU, give me a copy of this and I can't put it down (now don't get too big headed!). Could someone please tell me how long it takes to prepare/edit and print each issue. Is it possible to have some info. on the actual authors of articles, ie, likes, dislikes, age, etc. Also could you tell me when *Space Ace* (by Empire) will become available for the AS500, thanks.

M Dearman,
Abingdon, Oxon

CU takes about a month to put together, although it's effectively three weeks. Our reviewers vary in age. The youngest is 18, the oldest—the ageing editor in fact—is 28. Likes and dislikes are too diverse, particularly the editor's because he dislikes about everything. *Space Ace*, by the way, is due any moment, but quite when we're not sure...

Unidentified destructive object

● I have subscribed to CU for around one year and I have recently bought an Amiga. I am lucky to have the excellent game *Populous* and it is about this game that I am writing.

Whilst playing *Populous* today I reached the world of 'Docusick' (battle no.31) and here I saw something very strange, not even hinted at in the instructions. A mysterious thing crossed the map in a straight line appearing on one side, then disappearing off the other. It moved across land and water with the same ease leaving a trail of swamp behind it, destroying anything in its path.

It occupied the space of one cube of land and literally swept across the map. I was totally astounded when I saw it and I felt it merited a mention. Have you had any reports which agree with this, I know that I have seen none

At first I thought that the creature was a bug in the game, however, it's action and fluid movement suggested deliberate programming as did the game's continuance without crashing.

I hope that you believe my report, as I know that I'm being sincere. I hope that you can publish a report of my sighting in the relevant section of the magazine.

Richard Munden
Cadiz, Spain

Relax, you're not hallucinating, there have been other sightings of this destructive deus ex machina. Bullfrog actually say there are three of these big nasties. The one you saw was the swamp monster, but there's also a wizard on a carpet, who leaves a trail of trees in his wake. Forest of all is the rock monster who grabs people and crushes them, whilst leaving a trail of rocks behind him. Apparently the chances of seeing this are nearly a million to one, so you can consider yourself very lucky if you ever see one!

Bullfrog say that they were originally included to balance the game up at some points, but in fact they are totally random. So now you know.

Cheapo Chop?

● I think your December issue is fantastic. The design is great and I particularly liked the idea of the film shot on the cover. What was the film?

I've also noticed that the 'Cheapos' and 'Updates' sections appear to have been scrapped, which I think is a good idea. Most budget titles are re-releases. I for one would prefer saving up for a new full price game.

Steven Tyler,
London

Thanks for the compliments. We haven't actually scrapped anything although, as you point out, with the amount of re-releases on 8-bit budget and the still relatively small amount on budget Amiga, we'll have to wait and see about Cheapos.

The film in question is *Dark Rain*, starring Michael Douglas. A shortly to be released gang-war film set in Japan.

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Keith's mailbag this month, as always, was chock-a-block with letters from all around the world. Malta, Bristol, Australia and Sweden, there's no place on Earth that Keith cannot help.

DUNGEON MASTER

Valley dweller Klaus Conrad has been concentrating almost exclusively this month on *Dungeon Master*. But he always gets stuck not far from the start of the game. When he enters a room with a pressure plate, the door locks behind him. "That's it, since I am unable to unlock the door opposite," explains Klaus, who writes from Balzan Valley in Malta. He has several keys, but none of them fit. A possible alternative exit is through the force field at the end of the room, but he can't get through that, either.

SHARD OF INOVAR

Philip Breslin of Leeds has reached the Oasis of Rest and collected the Aerguard plant and the rimarion ring, and is now completely stuck. Can anyone help him?

JOURNEY

Jonas Jakobsson of Gotland in Sweden, has mixed hevan, levant, eivanti, drai, and adrai in varying combinations, but still can't enter the storage room in the dwarves' caves. Nor is he getting on too well with the magic essence mine in the forest. He has only found three pits, and has reason to believe there are, in fact, six.

Meanwhile, a hemisphere away, Greg Trenowden of Adelaide, needs to locate the green amulet to satisfy the request by Asterix. Greg's problem is

that he has found one of the wood elves by the shore of a lake, and needs to gain her confidence so that she will take him back to the elders of her tribe. Having learned a bit of the language, he's tried just about every combination of the Elvish words he knows, but with no reaction from the elf in question. Exactly what should he say to progress further?

BARD'S TALE

"Please help, oh great sage and omni of the adventuring world!" cries Robin Ashcroft of Bristol, who, after locating the Mad God, found he could not find the Eye. Neither could he answer two riddles set by a Master Sorcerer and Magic Mouth, respectively. But he can help those trying to pass the army of Baron Harkyn — look in the clues section for his advice.

ZORK I

Sometimes it is possible to complete an adventure without having tied up all the loose ends. *Zork I* is such a game as far as Michael Newman of Bexleyheath is concerned. After getting the map on storing the last trophy, the game has not ended, although Michael has achieved the full score. That is because there is just a little bit more to do! Check out the map, and enter the barrow! Secondly, he wonders if there is any way of reaching the torch room directly from the dome room?

PERSONAL NIGHTMARE

Mark Coveney of Chelmsford sends some help for Dennis Janssen and his troublesome tin soldiers — read the clue, Dennis! But Mark has troubles of his own, including how to open a locked diary that he found under a pillow.

You're welcome to visit the Valley any time, and sample the fruits of adventure growing on its fertile slopes! You can even plant a few new clues yourself. If you have that wizard's touch! Simply write to me at The Valley, CU, Priory Court, 30-32 Farrington Lane, London EC1R 3AU, and I'll get back to you as soon as I can.

Thanks for the help this month from Gerard Smelser of Dordrecht; Robin Ashcroft of Bristol; Mark Coveney of Chelmsford, and Ende Barrett of Tralee.

COMMENT

The Valley receives many letters begging that it be enlarged! But here's a Greg, with a different suggestion: * I own an Amiga 500 and enjoy playing adventures immensely. I enjoy almost as much reading your monthly articles that appear in the best Commodore magazine around, namely *Commodore User*.

However, as great as CU is, it is not the only magazine that I read. In fact, I peruse all those magazines that possess an adventure column, and although this provides me with great

INTO THE

V A

pleasure, I have one complaint: most of those magazines are around 96 pages in length, and at most the adventure section is only four pages! This does not represent good value for money at any stretch of the imagination!

Is there any way that the writers of the columns in question could get together and produce just one full magazine which would be dedicated solely to adventure games? The new magazine could be priced at, say, £8-£10 per issue, which although it sounds a lot would actually be fantastic value for the money in relative terms. It would, in the long run, become self sufficient financially, with the support from the adventure houses themselves, advertisers, and of course, the buying public. Greg

Trenowden,
Adelaide, Australia

Campbell's Comment: I hate to discourage an exciting idea, but it's been tried before — and failed! A magazine called *Micro-Adventure* ran from November 1983 to March 1985, at a price of 75p, before folding due to insufficient circulation to make it viable. This was in the heyday of adventure, too, when there were more adventures around than could be found space for in the review sections of all-games magazines.

In the end, as you suggest, the answer does lie with the buying public. Buy more adventures, and more will be produced. Columns in all magazines would grow, as a result of the increased interest among readers, and greater number of releases to write about. But take adventure out of the magazines you mention, and fewer converts to the hobby will be made, as they won't have the opportunity to discover this fascinating world!

And if you would like to see *The Valley* enlarged, then WRITE, WRITE, WRITE! Nothing impresses more about the following for a subject than a huge regular mailbag!

* My friends Ed, Cid, Omar, and the others, are all trying very desperately

to persuade Mangar to release the goodly folk from his evil grip. But alas, we cannot find him. I was told by the landlord of the Dragon's Breath Tavern that a very experienced adventurer called 'The Kaith' could help.

1. Where can we find the eye of the mad one's stoney self?
2. Where can the snare be found apart from behind the Scenes?
3. What is the 'magic mouth' used for?
4. What does IRKM DESMT DAEM mean?

Scarlet Bard,
Skara Brae.

Campbell's Comment: You were ripped off! He's been shouting his magic mouth off again! I'm afraid I can't help — so return to the tavern and demand your gold back!

Just before I was about to leave for a November break in Malta, I

received a letter with some answers for a reader who lives there. So I jotted the clues down, and took the letter with me to post whilst on holiday, to speed its arrival. And I soon heard back from a rather startled adventurer...

* Just a short note to thank you for your letter that arrived this morning. Imagine my surprise when I saw CU papers through the envelope, but Maltese stumps on it. I thought the world had finally gone bananas!

Klaus Conrad,
Balkan, Malta.

P.S. The system of grouping the queries and clues is excellent.

Campbell's Comment: And so was Malta! But travelling on your buses was an adventure in itself!

ADVENTURE CLUES

OEJAVU 2:

Leave the hobo alone, he's a red herring!

To enter the building, go downstairs and shoot the lock, or pick it with the pocket knife.

BARD'S TALE 1:

Kill the six berserkers on level 1, and take their robes. Wear these before encountering Baron Harkyn's army, and they will not recognise you as intruders.

PERSONAL NIGHTMARE:

Take the bugle from the bar when it is closed, and play it when the tin soldiers appear.

SCAPEGHOST:

To open the shed door the help of three other ghosts is required, to move each of the three levers simultaneously. Issue a command to each ghost as follows:

GHOST 1, WAIT 3, PUSH LEVER
GHOST 2, WAIT 2, PUSH LEVER
GHOST 3, WAIT 1, PUSH LEVER

and then turn the barrel!

To turn off the light in the house after you have turned it on. Note that there are two removable bulbs, and some foil in the kitchen dispenser...

POOL OF RADIANCE:

The first Tyranthraxus is an imposter. Go through the false wall to your right (it won't give you any indication that it is false even if you search). Then turn to your left and go up the staircase. Somewhere up there you will find the real Tyranthraxus.

LEGEND OF THE SWORD:

The worm can only be killed with spears, but it then blocks the tunnel. Leave it well alone!

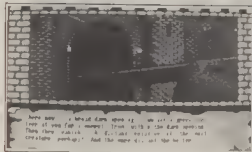
To enter the call to the troll's cavern, get arrested by leaving the iron gates open.

Search the troll's house thoroughly for the key to the gates.

To take the boat, block the door of the house by the lake with the body of a humanoid.

LEY

VALLEY



DUNGEON QUEST



Image Tech
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Price: £24.95

There is something decidedly forbidding about the forest in which you find yourself. Something is amiss you can feel it in your bones. The nearby village is deserted too. The feeling of gloom is heightened as you reach the river's edge and encounter the skeletal ferryman.

Across the river lies a castle, with a moat guarded by a lumpy underwater monster, and its drawbridge up. Once inside of its halls and chambers are strangely deserted, save for the proud and beautiful figure of a young woman, quietly crying to herself in her bedroom. As she gives you advice and a warning, she

slowly fades into invisibility.

Will you be able to lift the curse on the village by defeating the evil that links within the castle walls?

Dungeon Quest has the familiar screen layout of a picture at the top, and a text window, on suitably ageing parchment, below it. This area is only five text lines deep, and without the ability to enlarge it by moving the picture not of the way, the lengthier descriptions must be paged through at a press any key prompt. An adventurer's natural instinct to examine everything thoroughly, and then search once again for good measure, means frequent use of the 'L' command to review the text.

At each change of location, the appropriate picture is read in from disk, and although this is not too lengthy a process (certainly a lot faster than in

Sierra adventures) it can be a little frustrating when retracing one's steps. However, subsequent visits to a location merely name the room, thus cutting out the full description and avoiding having to page through it. Background sound effects accompany each picture, too, and add to the atmosphere of the moment.

The parser is none too sophisticated, and seems naturally at home with two word commands. In some cases its messages are annoying, obviously being designed to cover a number of situations. For example, trying to pick up an object that you can't always gets the reply

YOU DON'T NEED THAT, irrespective of whether the object requested is already in your inventory, not in the current location, or not a recognised word, and even if the object mentioned is a useful one. However, it works well enough once the messages system is understood.

Throughout the game the text has a light humour to it, poking fun at typical adventures and adventure rooms. In all cases it's well worded and eminently readable.

It may not be exactly an original name for an adventure game, but *Dungeon Quest* suits the game admirably, conjuring up nostalgic memories of some of those good old classic adventures of bygone days. An obvious candidate for comparison is the old Melbourne House classic, *Castle Of Terror*, with the strangely sinister village — which even back in those days, had sound effects and music, too. Not that *Dungeon Quest* is old hat though, either in the sense of technology and techniques, or in storyline, for it runs on an Amiga, has sound effects in stereo (if you've got suitable equipment) and some excellent graphics.

Dungeon Quest is a welcome return to the more traditional type of text adventure with graphics.

GRAPHICS: 85%
PLAYABILITY: 79%
PUZZLEABILITY: 78%

82%

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And, if there's a particular problem with which you think you can help, send your reply to Responses at the same address below.

RESPONSES

CASTLE OF TERROR (J13)

C. Rowford wanted to know how to get into the castle, try the following when the game has loaded.

= return, help men, get coin, e, u, move sack, get lantern, get rung, e, n, enter house, examine table, get knife, w, s, s, enter inn, talk to man, buy ale, give ale to man, s, s, s, e, e, get rope, w, w, w, w, lower draw-bridge, put pin in wheel, enter castle, unlock door, open door, n — and that's it — simple when you know how!!

David Wilkes.

K2 WIZBALL

While the game is loading, when the title screen appears, type WIZBORE for infinite lives

Paul Bone, *Sittingbourne*

K1 IKARI WARRIORS

Type FREERIDE on the high score table for infinite lives, Paul Bone, *Sittingbourne*

K4 PREDATOR

```
0 PRINT CHR$(147) FOR
1 =544 TO 609 READ AS
1
L=ASC(LEFT$(A$,1)):L=L-
55:IF L<5 THEN L=L+7
2
R=ASC(RIGHT$(A$,1)):R=
3V=55 IF R<5 THEN R=R+7
3V=R+(L*16) POKE
```

```
,V,C=C+V NEXT GOTO 10
4 DATA 20, 2C, FT, A9, 32,
8D, F4, 03, A9, 02, 8D
5 DATA F5, 03, 38, 2D, 6C,
F5, 60, A9, 02, 8D, A3
6 DATA 01, A9, C6, 8D, A4,
D1, A9, 48, 8D, CE, 01
7 DATA A9, 02, 8D, CF, 01
4C, A7, 02, A9, 60, 8D
8 DATA 72, C0, 20, 00, C0
A9, A5, 8D, 5D, 10, 8D
9 DATA B3, 0F, 8D, 08, 16,
8D, 28, 16, 4C, D0, 06
10 IF C<>6645 THEN PRINT
"DATA ERROR!" END
20 PRINT "SAVE LISTING FOR
FUTURE USE"
30 PRINT PRINT "SYS 544 TO
START"
```

ENQUIRIES

BERMUDA PROJECT

I have a problem with a game called *Bermuda Project*.

I can find the glider and cross the river to where the plane is, but I am then told I need a pilot, which I suspect is in the large village, but how do I get inside?

I would be very grateful if you could print a map with some instructions.

Richard Moore M7.

DEFENDER OF THE CROWN

I need help with *Defender of the Crown* cassette on the Commodore 64. There has been a poke for the Amiga but not the 64. I have tried all I can to get a good army but once I do my castle gets attacked, and that's the end of the game. Please could anybody help me to get a big army, knights, etc, or loads and loads of gold, either way I would be grateful.

M. Colechin. M5.

BARD'S TALE

Does anybody have a poke for the C64 version of *Bard's Tale* which gives you infinite spell points and energy?

I need a poke badly because I find it boring killing millions of monsters and then winding up dead myself.

Nagin Thatcher M4.

BATTLE HAWKS 1942

I recent purchased *Battle Hawks 1942* for the Amiga and while it is very enjoyable, I have some questions.

1. Is it actually possible to win the Purple Heart medal? Although several pilots have been wounded (one was shot twice during the same mission), none have been awarded this medal after the mission.

2. How do you complete Midway (Mission One) for Japan? I've tried this many times now and at best can save only one of the three corners from being hit. The American dive-bombers are so far apart and begin their dives so quickly that the Zero cannot intercept them all before they drop their bombs. Do you know if it is possible to save ALL the carriers?

S. N. Hardy M4.

KNIGHTMARE

Please can you help me. I bought a copy of *Knightmare* for my CBM (tape). Can anyone tell me how I get past the locked door at the beginning I have tried everything.

Paul Daniels M3.

WASTELAND

I played *Wasteland* constantly for the following weeks and when I was nearing the end I have got stuck on what must be one of the simplest puzzles in *Wasteland* — I cannot get over the railing in Base Cochine. All I wish to know is —

(i) Is there something to tell the

computer terminal in Base Cochine (the one on the accessible side of the railing) and where is this information found (in the game)?

(ii) How do you get over the railing in Base Cochine??? Do you need to?

I would greatly appreciate any responses for my plea, since you appear to be my last hope. I have been stuck for months on this problem. Nicholas Viala M14

ALIEN SYNDROME

Has anyone got a cheat for *Alien Syndrome* (Amiga). I can't get past the first level monster, any cheat will do, I am practically eating life disk — I am so frustrated!

Jason Saraff, Essex. M1.

CYLU

Can anyone please help me with *Cylu* (Firebird). I have had this game for two months and it's driving me mad! Is there anybody out there who has a poke for unlimited fuel? Any help would be appreciated. C. Spiers. M6.

FAIRLIGHT

Please could you tell me how to get past the crack in the ground on *Fairlight*, when you get past the mark on the bridge and out of the castle, as I have been trying for ages. Christian Tucker, Northampton M2.

ALIENS

HELPI! I'm totally and utterly stuck with *Aliens* on the Commodore 64. I would be glad if you could give me a listing or cheat for this. Thanks. Christopher Holloway M12

ASTERIX

I have had *Asterix* and the *Magic Cauldron* for months. I just can't complete the Cauldron. The most pieces I have collected are five out of seven. So please, please can someone out there give me a

PLAY TO WIN

listing for infinite lives and/or a way of getting infinite amounts of Magic potion.

Paul Borrato **M10**

OUT RUN

I own a C64 and I am totally DREADFUL at *Out Run* so please could I have a poke to help me finish the whole game?
T Hiley M11

TUSKER

I have recently bought *Tusker* but I can't get off the second level. Please could you tell me what items are required and where they have to be used.
And Vaidya M9

SHORT CIRCUIT

Please help me with Short Circuit. I cannot work out what to do from the beginning of the game. Please can you help me if I go out the door by where part one starts I get deactivated. Please help!
Dorven Harvey M13

Domen Harvey M13

IKARI WARRIORS

On 'Ikan Warners' 64 I would like to know if anyone could get me a cartridge poke for unlimited lives. I can get up the bridge and then die, every time. Could you please help!
Michael Chenery, M21

Michael Chenery, M21

FORGOTTEN WORLDS

I am having the most severe difficulties with the second level on Forgotten Worlds. I can't kill the dragon and then in the end I just get killed. PLEASE HELP!

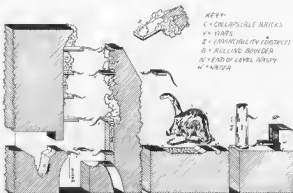
Any tips or pokes welcome.

Gareth Delve, **M20**

LEATHERNECK

Is there some sort of cheat for this as well, as it is too hard, I tried the 'F3 and type CUTHBERTNECK', but this would not work, please, please help

Julian Smith. M15

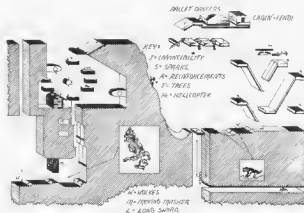


SECOND MAPPER WANTED

Can you produce artwork to the standard shown here?
Can you crack any game and produce legible maps?
Can you do all of this quickly, efficiently and
professionally?

If the answer to all of these questions is yes, and if you own an Amiga AND a 64 with BOTH disk and cassette drives then we would like to hear from you. We will pay well for your work and you could have the enviable role of adding to the best games tips section around.

Apply in writing, with examples of your work, to CU Mappers, Commodore User, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.



POKES

BATMAN

1 REM *** Batman
Leveltrainer ***
10 check = 0 go =
458752& - cheat = go
20 FOR n = 1 TO 121
30 READ a\$ a=VAL("&h"+a\$)
40 POKEW cheat,a : check =
check + a
50 cheat = cheat + 2 : NEXT n
60 IF check < > 800083&
THEN PRINT "error in data"
70 CALL go
100 DATA 2C79, 0000, 0004,
93C9 4EAE, FEDA 23C0,
0007
110 DATA 0154, 43F9, 0007,
0144, 4EAE, FE9E 43F9
0007
120 DATA 00F4, 203C, 0000,
0000, 4281, 41F9, 0007,
00C2
130 DATA 4EAE, FE44, 4A80,
6800, 0082, 43F9, 0007,
00F4
140 DATA 237C, 0007, 0144,
000E, 337C, 0002 001C,
237C
150 DATA 0007, 0164, 0028,
237C, 0000, 1800, 0024
237C
160 DATA 0000 0000, 002C,
2C79, 0000, 0004, 4EAE
FE38
170 DATA 2C39, 0007, 0114,
43F9 0007 00F4 337C,
0009
180 DATA 001C, 237C, 0000,
0000, 0024, 4EAE, FE38
43F9
190 DATA 0007, 0144 4EAE
FE98 43F9 0007, 00F4
4EAE
200 DATA FE3E, 23FC 4EF9,
0007, 0007, 0280, 33FC,
0004
210 DATA 0007, 0284 4EF9,
0007, 0170, 4E75, 23FC
4EF9
220 DATA 0000, 0000, 092A,
33FC, 0828, 0000, 092E,
4EF9
230 DATA 0000, 0800, 4879,
0007, 00BC, 48C1 4EF9
0007
240 DATA 0286 7472 6163,

6864 6973, 6B2E, 6465,
7669
250 DATA 6365
The value 0828 in line 220
can be changed into
0824 — for Axis Chemical
Factory —
0828 — The Streets Of
Gotham City —
082C — The Batcave —
0830 — Gotham City
Carnival —
0834 — Gotham City
Cathedral —
E. Engels, Netherlands

NEVER MIND

If you're stuck on the early
levels try these codes
LEVELPASSWORD

0 MMRMRH
1 AMMRHA
2 HMMRRH
3 VMRRHV
4 PMRRHP
5 GMMRRH
6 IMMRHI
7 RMMRRH
8 MAMRRH
9 AAMRRH
10 HAMRRH
11 VAMRRH
12 HHMRRH
13 GAMRRH
14 IAMRRH
15 RAMRRH
16 MHMRRH
17 AHMRRH
18 HHMRRH
19 VHMRRH
20 PHMRRH
21 GHMRRH
22 IHMRRH
23 RHMRRH
24 VMVRRH
25 AVMRRH

It's all for that good game!!

Gianluca Armeni, Italy

KICK OFF

Save the league when you're
on top. Then when you re-load
you only have to play one
more game to take the
championship

FAERY TALE

Head for the crystal palace
with your first character,
Juan. When you see the good
witch click on ask. She will
give you a gold statue and a
clue. Now keep clicking on
ask and your luck will rise to a
maximum of 65. This means
you're almost impossible to

kill, and you can repeat the
process at any time.

FALCON MISSION DISK

Try the original Falcon cheat
X, Shift and Control to reload
all your weapons

N.C. Hughes

HOW TO POKE (AMIGA)

This is a more detailed description (for those people who have only recently got an Amiga computer) about how to enter the cheats for games which are printed in this magazine

STEP 1

Switch on your Amiga and
wait for the Work Bench
hand to be displayed.

If you have an Amiga
1000 then insert your Kick-
start disk first as described in
your manual to get to the
above stage.

STEP 2

Get out your Workbench disk
and insert it into drive 0. After
a while this will finish loading
and you will be presented
with some icons and a pointer
which is controlled by the
mouse. Eject your Work-
bench disk and insert your
EXTRAS (or something similar)
under it. Grab your
mouse and position the pointer
over the icon and double
click the left button. If that
worked correctly then you
will see a window with more
icons appearing in it. Now
double click on the icon
which says AmigaBASIC
under it.

STEP 3

You are now in AmigaBASIC
and you are ready to type in
the cheat program which you
like. The program must be
typed in to the right hand

window. To move between
the windows just position
your mouse in the window
that you want and press the
left button once

STEP 4

Now that you have finished
typing in the program in the
right window you need to
save it. To do this move the
pointer to left window and
click left button once and
type SAVE "filename"

Where filename is the
name you want the cheat to
be called on the disk. Now
before you press return eject
the extras disk and insert the
formatted disk which you are
to save the cheat on then
press return. During the save
the computer might ask to
have certain other disks to be
inserted so just follow the on
screen prompts

STEP 5

Finally to run the program, in
the left window type RUN
(followed by pressing the return
key)

The cheat should now
work. If you get any error
messages it probably means
that you have made a slight
error when you entered the
program. Just check through
the program and if you find a
mistake don't forget to re-save
the program again as de-
scribed above.

David Slack

PLAY TOWIN

RAINBOW WARRIOR

The following hack will give infinite lives on all of the sub-games. Type in the program and then Save it to Disk before Running it, then follow the on screen instructions

```
10 REM — Cracked By Andy
Grifo, RAINBOW WARRIOR
V0.1 —
20 checksum = 0 : total =
1091971 : crack = 523524
30 START = 523520 : FINISH
= 523765 : GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH
STEP 2
60 READ a$. a =
VAL("&" + a$)
70 checksum = checksum +
a
80 POKEW n, a : NEXT n
RETURN
90 PRINT "Your Checksum =
":checksum
100 IF checksum <> total
THEN PRINT "Data Error." : END
110 PRINT "Please Place R-
WARRIOR Disk A in Drive 0"
120 PRINT "and Cancel Both
Request Boxes."
130 INPUT "PRESS RETURN
TO BOOT GAME", grfo
140 CALL crack
150 DATA 0000, 0036, 2e3c,
0003, 0000, 2c79, 0000,
0004
160 DATA 207c, 00fe, 88cd,
43f9, 0007, f0d0, 43e9, febs
170 DATA 2449, 303c, 0145,
12c8, 51cb, ffc, 257c, 2007
180 DATA 4e71, 0042, 4eea,
0016, 33fc, 4ef9, 0003,
0066
190 DATA 41fa, 000e, 23c8,
0003, 0068, 4ef9, 0003,
000c
200 DATA 4eb9, 0003, 00ac,
41fa, 000e, 23c8, 0000,
0764
210 DATA 4ef9, 0000, 0500,
0c79, 5300, 0002, 85de,
660a
220 DATA 33fc, 702f, 0002
85de, 606e, 0c79, 5300,
0002
```

```
230 DATA 8a68, 660a, 33fc,
702f, 0002, 8a68, 605a,
0c79
240 DATA 5300, 0002, 7974,
660a, 33fc, 702f, 0002,
7974
250 DATA 6046, 0cb9, 0002,
591e, 0002, 5438, 660c,
23fc
260 DATA 0000, 0000, 0002,
5438, 602e, 0cb9, 0002,
5546
270 DATA 0002, 523e, 660c,
23fc, 0000, 0000, 0002,
523e
280 DATA 6016, 0c79, 5300,
0002, 6f66, 660c, 33fc,
702f
290 DATA 0002, 6f66, 6002,
4e71, 0879, 0001, 00bf,
e001
300 DATA 4ef9, 0002, 5000
```

Andy Grifo

64

STUNT CAR RACER

Type in the listing, run it, and follow the on screen prompts, you can now play Stunt Car Racer with Infinite Turbo

```
0 FA=1 THEN23
1 PRINTCHR$(147)
2 FORI= 49152 TO 49237
:READA$
3 I=ASC(LEFT$(A$, 1)) L=L-
55 IF L<5 THENL=
L+7
4 R=ASC(RIGHT$(A$, 1)) R=
R-55 IF R<5 THENR=
R+7
5 W=(L*16)+R C=C+
V:POKEI,V
:NEXT
6 IF C<>8190 THEN PRINT
"DATA ERROR" : END
8 PRINT "INSERT STUNT CAR
DISK THEN PRESS ANY KEY"
9 POKE 198, 0 : WAIT 198,
1 : POKE 198, 0
10 DATA 78, A9, OF, 8D, 14
03, A9, CO, 8D, 15
11 DATA 03, 58, 4C, 30, 03,
A9, 1C, 8D, 93, 10
12 DATA A9, CO, 8D, 94, 10,
4C, 31, EA, A9, 29
```

```
13 DATA 8D, 67, 03, A9, CO,
8D, 68, 03, 4C, 30
14 DATA 03, A9, DO, 8D, 0A
05, A2, 1A, 8D, 3C
15 DATA CO, 8D, 0A, 07, CA,
10, F7, 4C, 00, 05
16 DATA A9, EE, 8D, 00, 25,
A9, 03, 8D, 01, 25
17 DATA 4C, 00, 20, A9, 00,
8D, 34, F6, A9, 60
18 DATA 8D, 5D, 42, 4C, 17,
40, 00, 00, 00, 00
21 A=1 : OPEN
1, 8, 15 PRINT #1 "UJ"-FORT
=1 TO 1000 NEXT
CLOSE 1
22 LOAD "*", 8, 1
23 SYS 49152
```

WICKED

Infinite lives
RESET, Poke 7478 173 and
SYS 2560 to play.
Antonio Simonini

CABAL

To play with infinite lives you should reset on the options screen and type POKE 9905,189 to restart type SYS 2097

To skip levels easily, reset on the options screen, type SYS 16258. The next level will now load from disk. When the drive stops your screen should be full of garbage. At this point reset once again and type SYS 2097 to restart.

If you repeat the steps above you will be able to load Level 3 and so on

The level trick works on disk only

Antonio Simonini

Send Your Pokes to:

Play To Win
CU
Priority Court
30-32 Farrington Lane
London
EC1R 3AU

A software prize will be awarded to each submission printed.

HOW TO POKE (64)

Entering the listing is easy. Let's take the *Stunt Car* hack as an example. You will see that the program is structured into what we call lines, each beginning with a number. Following the listing, one line at a time, type in each character until you reach the end of the line — at which point press the RETURN key. When the final line is completed (line 23 on *Stunt Car*) check the listing for mistakes.

The flashing blob (cursor) should now be located directly beneath the final line and to the far left of the screen.

Type in the word 'RUN' followed by a tap of the RETURN key. If all is OK, the screen will clear and a message instructing you to type 'SYS 304' should show itself. Should a message to the tune of 'DATA ERROR' manifest itself onto your television screen, don't panic. Re-check the listing carefully and correct any errors.

Now do as the program says, and type in 'SYS 304' (the number may be different for other listings) followed by a tap of the RETURN key. Finally insert the cassette (fully rewound) into the tape deck and 'PRESS PLAY ON TAPE. There, all done.

Tim and Ian Fraser

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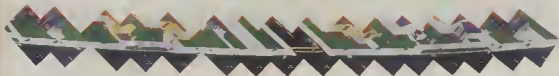
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PLAY TO WIN



PAPERBOY



Here's some maps and tips for failed paperboys.

A hundred points are scored for the successful delivery of a paper into a mailbox or on a doormat.

Fifty points are scored for picking up a bundle of newspapers — this also resets the number of papers you have to eight.

Bonus points are awarded for breaking windows, lamps and gravestones and for knocking the kids off their bikes.

Go for as many broken windows as possible, as these will build up your bonus total which is added to your points total at the start of the target course.

Don't throw away your papers recklessly — make sure that you have enough left for

The conversion of Paperboy to the Amiga may be a little belated, but that won't come as any comfort to those of you who have lost their jobs. Here's a handy guide to keeping your round. . .

the deliveries before the next paper bundle pickup.

Don't ride over drains or manhole covers as these will also cause you to crash.

Don't bump into anything that moves, as this will cause you to fall off your bike — some hazards may be stopped in their tracks by hitting them with a paper.

If you deliver a paper to every house with a mailbox

(subscriber), you will score a perfect delivery and will be awarded an extra subscriber on the following day.

Don't hit the men in front of the houses with mailboxes, otherwise you will lose their subscription on the next day.

If you fail to deliver a paper to a subscriber's house, then he will cancel his subscription and will not be available on the following days.

THE TARGET COURSE

250 points are scored for hitting a target.

On the target course, ride flat-out — do not slow down. Use your papers to hit only the targets — no points are scored for breaking the orange blocks with your papers.

Riding your bike over the ramps will replenish your supply of papers.

If you complete the target course in time, the remaining time will be converted to bonus points and added to your points total.



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Eaten by the wolf? Hounded by your boss? Worry no more. With the help of Palace, Mark Patterson has conquered the chronosphere, saved Earth and has still had time to write some tips.

FUTURE WARS



PLAY TO WIN

Nearly all the puzzles have something in common: they involve you using an object. This will often be located earlier in the game, and unless you know what you're looking for you'll miss it. The easiest way to avoid becoming stuck is to search all the locations thoroughly. Examine absolutely everything as well as using the Operate command on objects.

In the small room with the descending ceiling examine the keypad. Operate the pad to enter the code from the typewriter that stops the ceiling lowering, but do so quick.

In the transporter room examine the machine and press the green button.

Put the paper in the slot and follow by hitting the red button. Some documents should then be ejected from the machine; grab them, then run like merry hell for the spotlight.

You should find yourself transported back into the dark ages. Head left across the screen, following the little green path which runs along the swamp. Stop near the mosquitoes and zap them with the repellent. Examine the ground near where the mosquitoes were to get the pendant.

When you've got the cloths from the lakeside go into the town and walk round the back of the castle and up to the big

tree. Go up close, select Operate, and a coin should drop down. Enter the tavern and listen to the conversation. Go up to the castle gates and show the pendant to the guard. When you come out of the castle take the guard's lance. Go back round to the big tree and use the lance on the monk's robe. Return to the lake and fill the plastic bag with water. Run back to the castle screen and off the bottom. Approach the wolf and throw the water on him.

Once inside the monastery walk around the sides of the room in the same direction as the monks. Go through the third door. When the Abbott tells you to get his

wine go back round to the first door and go in. Take the gold cup and enter the second door. Use the cup on one of the top barrels. Go back to the Abbott and wait for him to fall unconscious. Take the remote control from his robes and use it on the cabinet at the far side of the room. Take the magnetic card and go into the wine cellar. Once inside use the control on the middle-top barrel then enter the secret passageway. You are now in the prison room.

And that's all we're giving you. From there on You're on your own, or you could use the tips on the next page.

Wasteland

SNR through the rubble in the bottom right corner of the first screen, that gives you the blowtorch. Hidden in the white rubble is the fuse, take that, then go through this manhole.



PLAY TO WIN



Inside the office
Once inside the office, open the cupboard with the key and check out the typewriter. Then get the paper from the drawer.



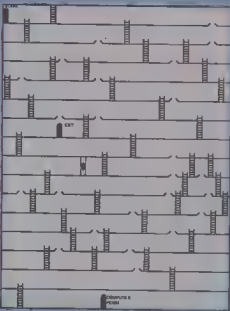
Outside the office
Take the bin liner, open the door and take the flag. There are a couple of things hidden, the insect spray in the cupboard and the key under the carpet. You'll also need an empty bucket on the sink and a full bucket on the door.



Shuttleport
Replace the fuses at the bottom of the stairs to get the TD working. Wait for the hestless to check her make up, then run between the drawers. Remember, too, to look at the map and put the red flag in the hole.



Crughon Ship
Wait until the door starts opening. Then eat the invisibility pill. Run down the stairs avoiding the guards and hide by the boxes.



The Lake
Examine the tree on the left of the screen. Take the rope and use it to climb the branch. Then take the cloths.



Prison Room
Get the gas can from the bottom of the chest. Then run the magnetic card through the computer's slot.

Crughon Base
Here's a map to help you out of the Crughon Base before the time is up.

WHAT'S THE SCORE?

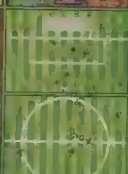
MicroProse's action games feature a depth of realism, excitement and strategy rarely seen before in computer entertainment.

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Stepping from the mists of time, CU's legendary tipster Mark Patterson chronicles hours upon hours worth of Myth making and tip taking. . . .

MYTH

LEVEL 1 STAGE 1

The first stage, Hades, is tough. First off you have to collect some fireballs. To do this you need to keep attacking the Harpies until they drop some. Select the balls and go to the platform down/right from the start location. Hero's where you get the sword, the most useful item in the game. Use the fireballs to dispatch the skeletons until one of them leaves a sword behind. If you have any fireballs left waste them and switch to the sword. Go back to the top of the screen and run right. En route keep attacking the Harpies for extra energy and in order to collect more fireballs.

Hack down the skeleton from the ceiling. Next take the shortest route to the bottom of the level (this means following the skeleton). This bit calls for some action; attack all the skeletons and try to drive them into the fire. The best combination of moves that I found was a kick followed by an overhead chop. If you've done this correctly you'll find yourself confronted by a demon. You need to be quick and use the fireballs to blow it away.

Collect the trident and go to the top right of the level. Once more you need to be very quick and use the trident to kill the Chimera. Run through the tunnel to complete the first level.

LEVEL 1 STAGE 2

The gladiators on this section can be jumped, though it's more fun to kill them. When you do reach the woman, be careful; she's actually a nymph, which sounds a lot nicer than it is. Approach slowly and follow her hand signals. If you get past her you come across a larger statue of Achilles, something that isn't there just to make the game look pretty. If you remember the legend you'll know where to hit this well-heeled gentleman. Collect his shield and keep going until you get to the temple.

LEVEL 1 STAGE 3

Once inside you need to use a combination of jumps

to negotiate the platform. As soon as you see Medusa hold your shield, otherwise she'll give you a look that you wouldn't give your mother. Try to get as close to her as possible then charge to the sword and lop off her head. Collect her creanium and advance to the Hydras. It's obvious how you bump off this one, but remember to kill from top to bottom.



PLAY TO WIN



LEVEL 2 STAGE 1

Spectacular is the best way to sum up the Longship stage. Once more it's time for out-and-out combat. Watch out for the raven, it's your ticket out of there.

LEVEL 2 STAGE 2

Disembark from the Longship and return to battle. Don't be alarmed when your sword disappears; it comes back even more powerful. Kill the trolls and elves that drop daggers which can be used to attack at long range, though you need to save some for later.

Keep going until you reach the fire. Your sword is no good against the imps who are buzzing around, but use the fire brand to beat them off. When the fire goes out keep all the daggers you find.

Next comes Nidhogg, the not so friendly immortal dragon. Injuring him is your best policy. So slash him in the throat and use a salvo of daggers to wedge the wound open. You can be guaranteed that a profusely bleeding throat will keep him occupied long enough for you to get past.

Once through the gates of Valhalla slaughter absolutely everything you meet, but be careful when you reach the exumas. Climb up to the top of the map and collect as many daggers as you can, then use

them to dispose of the Eye. Jump through the door and brace yourself for the next section.

LEVEL 2 STAGE 3

Hopetully you now have enough daggers to complete this stage. Every time Thor appears throw as many as you can at him, until you've defeated him. Odie will now slide up to you, and it's not for a chat. Deal with him in the same way as Thor, and you should come out on top.

LEVEL 3 STAGE 1

It's time to use the handy map to pinpoint where the entrances are. Stand on the switch and when the door opens wait in front of it to enter.

Once inside try to find the Egyptians with the shooting head dress. Kill him, collect the hat and use that as a weapon. Killing the ordinary men should result in one of them dropping an Aeth symbol.

Standing in front of a wall-mounted Ankh symbol to increase your energy. Break all the vases you come across; you should be aiming to collect four in total. Seek out Aeth's dog, kill it and receive a gift.

By now you should have entered King Tat's chamber. Use the jars on the shelves to activate the next section.



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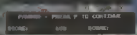


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ACE MAGAZINE • DECEMBER 89**



PLAY TO WIN

PLANNING

There are two routes you can take with your city, fast and unstable or slow growth and a healthy economy. A fast growth city leads to all sorts of problems: overcrowding, pollution, high crime, and empty coffers in the treasury, like a computer version of Detroit. Personally I like to create a huge urban jungle, totally environmentally unfriendly with a crime rate that runs off the chart; it gives you more to play around with.

On the other side of the coin a slowly built city, if correctly planned, will contain average sized buildings and an economy that will be running is the black.

Careful planning at the start of the game is the key to a successful city. Bad planning leads to transport problems, pollution, power stations in built up areas and, ultimately, a massive redevelopment project.

Start with the power station. If you're aiming to build a big city fast go for a nuclear station; it's expensive but the amount of times my city suffered brownouts is unbelievable. Next step is to zone residential areas. Start with two adjoining each other and make them a healthy distance away from the power station. Next zone two industrial areas, away from the residential areas. A commercial zone should

be placed near to these particular places. Link all the separated areas by roads then hook them up to the power grid.

ENLARGING A CITY

In order to expand a city you need two things, an increasing population and a profitable economy. Otherwise concentrate on improvements tied into civic demands. Increase the amount of residential zones by two. If all the industrial zones are full, zone some more away from the previous ones. The same applies to commercial areas. If you think your city is big enough with a strong economy build a port; this increases trade within the city. It also has the added bonus of increasing land value in the surrounding area making it perfect for industrial zoning.

Make sure that new residential areas are built when existing ones are full. If you don't it will give the Sims something to moan about.

MAINTENANCE

In order to keep a city running smoothly you'll

need to respond to the demands of the Sims (when they say jump, you hit the ceiling). It is also worthwhile remembering that every city will go through a period without growth. At times like these it may be worth increasing taxes for basic improvements, then lowering them the following year.

SOS

If your city looks like it's sliding down the toilet you'll really have to work overtime. Start by concentrating all your efforts on the residential zones, because once people start leaving on a large scale your city is technically dying. Increase the tax rate by a percent, and cut transport budgets by ten percent, so at the end of a year you have some money to spend. Invest in park land around the residential zones; this increases land value and makes the area nicer for Sims to live in. Follow that up in the next year by dealing with the problems which is receiving the most civic attention; but if it proves too expensive deal with a problem you can afford. Make a two percent tax cut for one year. The low tax rate

should attract people and promote industrial growth.

On the whole try to deal with the problems the Sims are moaning about, followed up with a tax cut. Never try to make money by putting the tax rate above ten percent. Unless you have an exceptionally perfect city you'll be committing political suicide.

MODERNISING YOUR CITY

Airports and sea ports are the key to bringing your city in line with the times, and will make you some cash in the process. Experiment with more park land, not just to increase land value but to make the place look good.

Probably the most drastic move you can take with a city is replacing the roads with railways. This is a useful move as it reduces traffic congestion, but it also soaks up more maintenance money.

Don't be afraid to experiment — if you think that it's a good idea for every residential zone to have its own power station or industrial zone, try it. You never know — it might be very

Sims City

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Bug-eyed

B movies. They're turkeys aren't they? They've got ludicrous plots, fading ham actors (or better still embarrassing debuts by contemporary stars), and they feature wave upon wave of cardboard fiends which are too dumb to realise their imminent doom. Best of all, they're just so bad they're positively good, which is why so many people watched them... right?

Wrong. Formulas can work but bad movies bomb and appealing to the cinephile's sense of irony has never pulled in the masses. B movie reruns may be pushed into the twilight schedule, as with Channel Four's series 'The Killer Bs', but at the height of the Fifties mania for alien invasion movies phenomena such as the 'Insectothon' — quadruple bills of giant insect flicks — were packing out the drive-ins. Today, their modern equivalents — some of the more outrageously plotted splatter flicks — still make up a sizeable proportion of total video rentals. Take a look at the current tabloids. Changes in values and news distribution has heralded some wild andacky Sun-loving plots — Red Ken's Web vs the Scientist and her Cabinet, for instance. Four million people read a B movie every day, so why be surprised if people used to watch them?

Behind each successful B flick lie four enduring factors: a shrewd, competitive studio, lean and hungry film makers in search of a break (or seasoned old pros in need of the cash) and a succinct line in exploitation. Most importantly of all you need a monster which threatens the fate of the world.

None of this is particularly new. When the movie industry started science fiction was in its infancy, so the 'monsters'

B movie monsters from little green men to gore fiends

B movies inspired Cinemaware's It Came From The Desert, but what inspired the B movie makers, and why are they such a cult with film-goers? Steve James goes square-eyed finding out.



"Stand back, folks, we're gonna blast the marquee" ('The Day the Earth Stood Still').

available were slightly more conventional and were culled from the penny dreadfuls — cheap books or magazines with lurid stories and covers which could rot your brain. Drugs, alcohol, gambling and Oriental or Eastern European mad scientists made their

screen entrances, along with juvenile delinquency and white slave trading (nobody seemed too concerned at the time about the trade in black slaves). Such films had titles like 'Manjuwana, Black Tobacco of the Devil', 'Ten Nights in a Bar Room',

'Gambling Exposed', 'Invisible Ray', 'Enlighten thy Daughter' and 'Smashing of Vice Trust'.

Working on more of a hunch than market research, the studios figured that they could alternate these themes in one to five-year cycles. They pretty well got away with it until 1939



The Reverend vs the Alien Machines. The priest in 'War of the Worlds' found a latter day Valley of Death.

Headless



Bleeeeeeeagh, the remake of 'The Thing' at times was like a gore flick

when the world discovered a monster more hideous than any scriptwriter's most fevered flight of fancy and the B flicks did their bit for God and country with 'Teenage Nazi', 'Hitler'—Dead or Alive', 'Hitler'—Beast of Berlin' and 'Hitler's Hangman'. It may

have been our final hour but if certainly wasn't the cinema's. B movies had to wait a few more years before their own golden era when, in fact, they were actually billed like A films. They had to wait for Hiroshima, the V2 rocket, and communist witch hunts

Most of all they had to wait for small town folk to believe that they'd seen Unidentified Flying Objects. The B movie, it seemed, had finally found its monsters.

Between 1950 and 1959 almost two-hundred alien invasion films were made

Perfectly capturing the mood of the times they played Cold War paranoia against an ambivalence toward technology. At the same time there was an unprecedented interest in special effects (no matter how cheap), dating, mass car ownership and even more dating. What better (real for young Joe Public than to take off to the drive-in and make out in front of 'Attack of the Giant Leeches'? Monster movies were scary but they were undeniably lots of fun.

There were two types of monster flick. The first had aliens with even more weapons than the US marines ('War of the Worlds', 'Invasion of the Saucer Men', 'The Terror from Beyond Space'). The second featured terrestrial invaders—mutant spiders, ants, rodents, praying mantises ('Tarantula', 'Them!', 'The Killers Shrews', 'The Deadly Mantids')—created by a nuclear catastrophe, a failed laboratory experiment, or the impact of a comet. Other terrestrial invaders were long lost life forms, which had been reawakened—once again—

by a nuclear catastrophe, a failed laboratory experiment, or the impact of a comet ('From Hell It Came', 'The Creature with the Atom Brain', 'Cape Canaveral Monsters').

There were two distinct types of hero, too. There was the rather rough loner whose basic instinct was not to ramble around with these aliens, or, more often, there was the lone scientist whose job was to search out the monster's weakness. Invariably the latter starts out being disbelieved by the authorities and downstok alikes. That in the end they rally round him and acknowledge there's a problem more often than not is due to the fact that large numbers of them have been killed as much as to the weight of his evidence.

A scientist in Fifties B Movies rarely kills off the beast unaided. Once he's found the Achilles' heel it's up to the might of the Pentagon to make use of his discovery. B movies used newsreel of military manoeuvres as commonly as stock footage of H bomb tests and natural disasters. Cheap and nasty it may have been, but it did lend an air of contemporaneity.

Films such as 'Donovan's Brain', 'Fiend Without a Face' and 'The Fly' were more Gothic in style. Scientists who muddle with nature always get their comeuppance. When Leo G. Carroll (better known as Mr Waverly in 'The Man from U.N.C.L.E.' series) was bitten by a forty foot spider in 'Tarentule' it saved him right for creating it. One way or another alien invasion films of the 1950s always ended up with mankind being triumphant but humbled. If the scientist dies that was one way of getting the message across, if — as was more often the case — he lived to see the Sixties he would always have the final say ('Look to the skies', 'We are not alone', 'Don't mess with the planet'). People are predicting that the next round of B movies will have environmental themes, but what else was 'Godzilla v the Smog Monster' but an early eco-horror?

Some of the classics of that period took liberties with the formula. The Martians in 'The War of the Worlds' were killed not by soldiers or by science but by 'the simplest of God's

creatures', the common cold virus. 'The Creature from the Black Lagoon' was basically a reworking of the age-old love story, 'The Beauty and the Beast', just as 'Forbidden Planet' was a modern day version of Shakespeare's 'The Tempest' (the alien monster in this film was merely a projection of Prospero's subconscious). One of the most memorable, 'The Incredible Shrinking Man', neatly inverted convention and had radiation causing humans to get smaller, rather than insects to get bigger. 'The Incredible Shrinking Man' humbled its protagonist to an extent that no similar film could manage. 'We'll be together so long as you wear that ring,' the hero's wife tells him, at which point the wedding ring slips off his diminishing finger. And as he approaches the size of an atom, there's precious little else to do than to resign himself to his mortality and to speculate transcendently that he's really at one with his universe.

A couple of these 'B' movies made real strides forward in production techniques. 'The Creature from the Black Lagoon' helped to pioneer 3D cinema. Amongst other things, 'Forbidden Planet', like 'The Third Man' and its zither music, is one of those films which have become memorable for having a soundtrack composed solely on a weird and wonderful instrument. In this case it was

the Ondes Martenot, a huge electromagnetic which makes a quivering sound when you cut across its field and which had previously been used only by avant garde composers like Stockhausen.

Most B movies, however, never strive forward in anything. Fifties sci-fi will best be remembered for a few classic films, but by the end of the decade the genre had deteriorated into unadulterated youth school such as 'Teenage Monster' and 'Teenagers from Outer Space'. B movies didn't quite disappear in the Sixties. As far

as the Japanese were concerned — and it wasn't surprising considering what had happened — there was still plenty of mileage in space operas which featured mythological dragon-like demons reawakened by atomic explosions. Godzilla clones were by far the most popular sort of monster but there were others, including a whole series of films which featured King Kong as a nuclear powered robot.

American TV needs a constant stream of storyline 'bites', tension which peaks before each of the numerous

'War of the Worlds' and Tokyo lays a burkei ('Godzilla vs the Thing').



AN A TO Z OF B's

Attack of the Fifty Foot Man
Bowery Boys Meet the Monsters
Commander Cody
Sky Marshall of the Universe
Devil Girl from Mars
Earth vs the Spider
Flying Disc Men from Mars
Giant Gila Monster, The
Hidesous Sun Demons, The
It! The Terror from Beyond Space
Killer Shrews, The
Leech Woman, The
Monster on the Campus
Night of the Blood Beast
Outer Space Visitor
Panther Girl of the Kongo
Queen of Blood
Radar Men from the Moon
Satan's Satellite
Twonky, The
Unknown Terror
Visit to a Small Planet
Wasp Woman, The
X — The Unknown
Zombies of the Stratosphere



Says she to hi: "I hate you, your armpits stink and your paint's peeling off" (from the gloriously bad 'Phantom From Space').

commercial breaks. B movie sci fi with its melodrama and cliff hangers translated perfectly into Sixties' programmes such as 'The Twilight Zone' and 'Outer Limits', or the more whimsical 'Lost in Space'. But when it came to Hollywood, the monster film had to take a well earned rest. It's worth noting, for instance, the difference in attitude between the B films and the Bond films. The James Bond movies and their imitators were phenomenally successful. But despite the fact that the early Sixties saw the Cuban missile crisis, the building of the Berlin wall and the start of the Vietnam war, they shared remarkably little of the cold war obsession of their predecessors. The early Bonds always closed with a massed military shoot out; super villains in these spy films were always threatening the world with nuclear Armageddon — yet Bond treated technology with insolence. Far better to be concerned with how best to



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Insy, witsy Tarambulat

bed the birds and to be seen wearing Italian-style suits with narrow lapels.

As far as exploitation was concerned, a new cycle of films emerged which resembled superficially the juvenile delinquent and marijuana movies of the Twenties and Thirties. These new movies rode on the back of the explosion in pop music. There were the surf movies 'Beach Party' ("when 10,000 bodies meet 5,000 beach blankets"), 'Muscle Beach Party' ("when 10,000 biceps meet 5,000 bikinis") and 'How to Stuff a Wild Bikini' (the poster left this one to the imagination). Then there were the LSD flicks: 'The Hippie Revolt', 'The Love-ins', 'Hallucination Generation' ("you will experience every joy... the Beatniks Sicknicks... their dabsched dreams and frenzied fantasies").

But it was the Sharon Tate murders and the psycho Hells Angels movies of the late sixties which pointed toward the shape and content of the re-emerging monster flick, along with the release in 1967 of 'Astro Zombies', a futuristic splatter film in the style of the Mondo movies (same arthouse, shoestring budget; gore films of that period).

The backwaters of America has always held a morbid fascination for the cinema. Film makers have often seen redneck Americans as being a dangerous group of crazies,

little better, in fact, than aliens (witness 'Southern Comfort', 'First Blood', and 'Race with the Devil'). When 'The Texas Chainsaw Massacre' (1974) came along and — more importantly — 'Night of the Living Dead' (1969), monster movies came back into fashion — but they turned B movie sci-fi totally on its head.

In a film such as 'Them!' radiation created mutant beasts and it was up to small town folk to fight for their existence. In 'Night of the Living Dead' radiation turned rednecks into monsters and it was up to saner members of

the public to fight for their existence. This time around the film ends not with the National Guard blowing away

the nasties but mistaking the hero for one and shooting him instead.

The emphasis on both collective and individual psychosis has been the hallmark of the contemporary monster flick, even in those films which most resemble B movie sci-fi (the medical and environmental horrors 'It's Alive!' and 'Ssssnake!'). Both 'The Blob' and 'The Thing' have recently been remade, but it's the cynical, low budget video rental films which are today's B movies.

The monsters in these are little more than a nightmarish extension of the serial killers, muggers and child molesters of which you hear so much in the news. The B movies of the fifties reflected a tabloid obsession with red hysteria, today's equivalent reflects our preoccupation with violence. The public's imagination, like its monsters, continues to mutate and rear its heads.

B movie compo overleaf

B MOVIES MOGULS

The producers were the kings of the studios and it was inevitable that some would become legends. Kroger Babb may sound like a marble-free genius in a sci-fi film, but he was, in fact, one of the most marvellous producers of and publicists for B movies in the business. Otherwise known as the spontaneous 'Mr. PERSIMMONS' (spell it backwards), Babb sold movies like a barrow boy, promoting sports merchandise prizes for audiences and running featurettes to appeal to particular patrons — 'The Best as yet to Come (All there is to know about cancer)' for women, a 'one-hundred percent non-sectarian Eastman Color Jesus lick for the Bible Belt. Years later, Joe Solomon pumped gas into the ventilation system of cinema theatres then called the press to get a picture of people fainting at a shocking new movie.

In 1973 a scientist turned a man into King Cobra ('Ssssnake').



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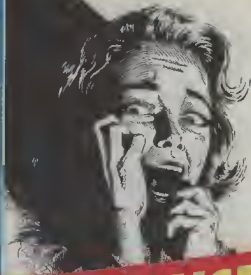
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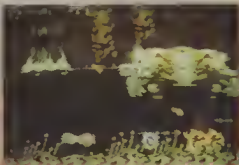
Earthlings, all you have to do is to tell us the name of the robot in this film. Wee it a) Roderick b) Randolph or c) Robbie?

Answers on a postcard to CU B Movie Compo, Commodore User, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive no later than 30th January 1990.

ARCADE



Four ship comes in an unsightly one



Heading under a crab ship in search of a new weapon



Familar ring resers suck out the enemy



A shot from the intro sequence

R-TYPE II

IREM

It was only a matter of time before that happened: Irem have been gearing up to putting out a sequel to *R-Type* for some time. Games like *X-Multiply* and *Dragon Breed* have shown that they're back on

form, so now they hit us with the big one.

The only surprising thing is that it's taken so long for them to produce a follow up. The original appeared in Aug '87 so it's taken them nearly three

years to come back to it for more. That's a long time in the coin-op business — it took Taito a year to follow up *Operation Wolf* with *Operation Thunderbolt*. In an industry that's fast running out of ideas then,

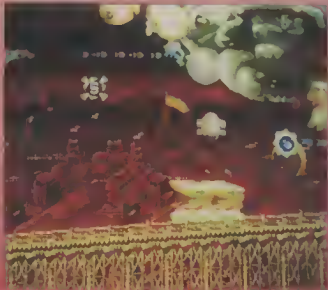
R-Type II is something of a latecomer.

For some it couldn't come too soon. *R-Type* is arguably the best shoot 'em up of all time. It's certainly a classic design, and one that's been cloned con-

ADDIES



End of level guardian



A huge enemy ship flows over some outfields

stantly ever since. It's hardly surprising then, that Irem have chosen to clone it themselves for the sequel, because essentially *R-Type II* plays and looks much like *R-Type I*.

In essence, *R-Type II* can be seen as another six levels of the original. The designers haven't even bothered to give it the facility of simultaneous two player action. Of course to diehard fans of the original this won't matter the slightest.

The game has a new opening sequence in which the ship is seen from behind, barreling down a tunnel before launching into space to face the hordes of enemy ships that greet it. The game then continues in familiar style, with the early part of level one given an almost identical design as *R-Type I* (hordes of little craft followed by a narrow entrance into futuristic world).

Irem's stance has clearly been not to mess with a successful formula, because from then on it's more of the same, with identical weapons from the orb to the bounce levers appearing in succession as you shoot certain enemy ships.

This all sounds very negative but of course on the other hand you still have an immensely playable shoot 'em up. Any similarity is quickly forgotten as you are absorbed into more classic blasting action. Graphically the game retains its detail and its nice muted colouring. The sepia tones which dominate many of the backgrounds are a pleasant change from the garish reds and blues many other games settle for.

As you'll gather *R-Type II* develops the theme of its precursor little. What you get is an above average shoot 'em up that is going to be very popular. But like *Double Dragon II* if it is a bit of a disappointment because it represents designers erring on the side of safety rather than experiment. I'd be surprised if it had quite the impact as the first version.

GRAPHICS	85%
SOUND	80%
PLAYABILITY	90%
CONVERTABILITY	87%
OVERALL	86%

Thanks to Electrocity for providing the pictures

THE populace stand massed outside the fortified walls of Priory Court. They're armed and chanting 'we want to vote'. Many are armed with ballot sheets. Democracy threatens to bring down the autocratic regime that has reigned at CU in the shape of a tyrannical editor. The readers will have their say, and it shall be called **THE 1989 READERS' POLL**. The votes for this will be totalled together with those of other EMAP magazines to find the winners of the prestigious Golden Joystick Awards. Check next month's issue for the form. Kick down those statues!



VOTE!

PLUS All your favourites. We mop up the late reviews, the ones that missed Christmas, and the year's first releases. We might even get around to reviewing *F-29 Retaliator*, but unlike everyone else we thought we'd wait until it was finished. Otherwise we should have Amiga version of *Blade Warrior*, *Space Ace*, *Dynamic Debugger*, exclusives of *Crackdown* and *Black Tiger*, and anything that floats to the surface of the software pool.

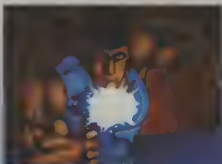
ALL THAT REMAINS is to wish all our readers a Happy New Year, and (wipes a happy tear from the corner of his eye) to thank everyone for their support in 1989.

Fade slowly to the far off strains of the crowd singing Auld Lang Syne. . .

THE FIRST CU OF THE NINETIES APPEARS ON JAN 26th. A new era of gaming begins then.

NEXT MONTH

ARCADES



DATA EAST **MIDNIGHT RESISTANCE**

It's payback time, literally. Your entire family has been kidnapped and you're the only one with the power to save them. Predictably this involves buying guns and collecting money. Money to buy the weapons and ultimately to buy your family back at the end.

Armed with a machine gun, your muscle-bound character is hurled into the first level and immediately, attacked by an army of humanoid. Three buttons serve jumping, gun and missiles, while the main control is through one of those yellow rotational joysticks, which effectively allows the character to be moved through eight directions plus shoot in a further sixteen. *Midnight Resistance* took its inspiration from anywhere. It's Konami's *Gryzor*.

Initially a left to right scroller, you come across some well fortified platforms requiring a serious amount of blasting

Occasionally a dead soldier will leave behind a token, exchangeable for extra weapons. Make it to the end without getting shot or breaking your neck and the end-of-level creation rolls on to the screen. This time it's a rather disappointing tank which is none too hard to destroy. Following that is a short macho jog to the weapons shop where you can trade your tokens in for more firepower. The extra weapons include such niceties as flame throwers, high explosive shot guns, three way firing rifles, homing missiles and lots more besides.

Level two has you descending down various platforms guarded by gargantuan saw blades, high explosive cannons and a variety of foot soldiers. With the addition of one of the 'power weapons' this stage is hardly taxing. For instance you can find a cozy spot, wave the flame thrower around and crisp

all the on-screen life. Unfortunately the big weapons have ammunition limits, and should you run out of ammo that weapon won't appear again. Later on comes another tank, not too different to the one you encounter on level one but much tougher to get past. Not long after comes yet another unimpressive looking tank which wraps the level up.

Once more you tool up and head on to more mayhem on the third stage, which starts off in much the same way as the first. Then the screen opens out to reveal the base of huge tree, with three ascending platforms at the base. More combat and more violence ensue until you reach the top. If you thought the previous saw blades were big these need to be seen to be believed, two of them, either side of the screen, slowly coming towards you.

The graphics are simple but

large, with the addition of the large screen the size seems even greater. The appeal behind *Midnight Resistance* seems to be generated by the control you have over the main character. The eight-way rotational joystick works very well, though sometimes it's fiddly. Not extremely complex or outstanding in any field, but enjoyable and fast. *Midnight Resistance* is currently taking more ten paces than just about anything else.

GRAPHICS	77%
SOUND	79%
PLAYABILITY	81%
CONVERTABILITY	84%
OVERALL	80%

ARCADE

With the sole, ignoble exception of our Ed, every coin-op fan in the coiniverse was pretty impressed with Taito's Chase H.Q. and its marrying of state-of-the-art driving with cops n' robbers. We all spent ten pees we could ill-afford skimming our police vehicle around the course in hot pursuit of felons to the churning. It occasionally muffed, instructions of our female controller back at H.Q.

What could be better, we asked ourselves after the first thirty plays or so? Well, it would be rather nice if we had some shooters to enable us to toll the fiends whose cars are that bit too nippy for us to catch by fair means, we sweetly admitted after another sixty.

Lucky old us! It seems that our feisty godmothers in Taito were listening, for they've just put Special Criminal Investigation into circulation (subtitled, for the hard of thinking, Chase H.Q. II) which takes the much-



Subtly, you're told where the nasty is.

SPECIAL CRIMINAL INVESTIGATION

advised features of the original, throws in all the latest drivealong refinements (weather changes, etc.) and adds the exquisite pleasure of the mobile shoot 'em up.

But don't think your mission will be any easier. For, as the far more audible controller instructs you (she's called Karen, by the way), the villains are all protected by squads of bodyguards for you to do away with as well as the standard master-nasties themselves.

In fact, if anything SCII is even tougher than its prequel. Faced by grenade lobbing motor cyclists, gun-choppers or black sedans with hoodlums, the bodyguards are at least distractions from the task in hand.

When you also consider that the roads now twist, turn, hug cliffs and span storm-whipped waves, your rather crimpienarily-70's onscreen persona's very casual "gotcha, babe" responses do seem a tad over-confident.

As in the original, you've got accelerator, brakes, two gears

It's lach attack time.



ANDIES



Watch out for those hover choppers.



and a turbo button. More than one mishap will almost certainly prevent you beating the time limit within which you've got to get your man, and you've got to score a dozen or more hits/collisions with the master-criminal before his vehicle is totally in flames and he's forced to pull over.

To aid you in your really rather daunting task, an occasional chopper hovers overhead briefly and drops a three shot bazooka for you to try to pick up. Careful use on the

ESTIGATION

"Karen here, can I put you on hold?"



super-needy (don't waste any on his lackeys) of this desirable but finite piece of hardware will make your job considerably easier.

The vehicles themselves are more varied than last time, too, and they do shoot back or lob debris at you to get in your way.

Oh, and I nearly forgot, there are still plenty of innocent road users to get in your way as well.

Special *Criminal Investigation* is, in short, a remarkable update on a remarkable original, and well worth a few bob of your post-Christmas dosh. (Even yours, Mike).

GRAPHICS	82%
SOUND	60%
PLAYABILITY	59%
CONVERTABILITY	77%
OVERALL	86%

Tommy's TIPS

Modem mystery

● Recently at work I discovered a box which had a couple of modems in it. One was an old acoustic modem, but the other looked a good deal newer and my boss said that I could take it home and use it with my Amiga. Now I don't know much about modems and I'm a bit puzzled as to whether the modem is any good, what software I will need to operate the modem and how to operate the modem.

The modem is called a Datal Modem 4241X, it's brown and about 1½ feet long. On the front it's got to the left a row of seven LEDs labelled PSTN, RFS, TD, CD, RD, PC and TEST. To the right of the lights are a row of nine buttons labelled AL, ST, RDL, DL, AL, TEL, DATA, PSTN and INT. On the rear it has a female serial socket labelled DTE and three BT telephone sockets marked TML, PSTN and PC. The telephone cable is currently in the PSTN socket. Have you heard of this particular modem, will it work with my A500 and if it does, is it any good?

I hope that you will be able to help me.

B. L. Patterson,
Sheffield.

The DATAL 4241X Modem is probably quite an old device. It will probably be 1200-75 baud, although from the switches on the front it may have a 300/300 baud setting as well. You should be able to connect it to the A500 by means of a serial cable with pins 2 and 3 NOT crossed (ie. a standard modem cable). It is difficult to know exactly which of the Amiga communications programs should work with it, but if you can obtain one of the

'vanilla' public domain communications programs then that will be as good as any to start with.

Plug the telephone cable into a standard BT socket and see if the modem can auto-dial using the comms software. If not, you will have to plug the phone into the TEL socket at the back of the modem and use that to dial any numbers. You will need to find out your local numbers for either access to something like Micronet or a local bulletin board. Basically, the name of the game is experiment. If all you get on your screen is gibberish, the chances are that the baud rate is wrong for that particular service.

Sorry I can't be more help, but unless someone out there has a handbook, I'm afraid you are going to have to proceed by trial and error.

Systems

● I have written a program but wish to start executing it at a certain point. Do I just type my program in then at the end type SYS.....? And when I hit it will it just say SYS.....? Also I would like to know how to change the SYS..... back to basic, Neil Harvey,
Western Australia.

You appear to be confusing two different things: one is starting a program from a particular line number and the other is disguising the program so that no one can list it. The former is

extremely easy. If you want to start the program at line 100, for example, then all you have to type (after entering the program in full and saving it) is RUN 100. This will start the program at line

100 rather than at the beginning. As for getting the program to list as SYS XXXX, type the following text exactly as shown, after entering the program in full:

```
0 SYS2063
1 *****
POKE 2063,169;
POKE 2064,26;
POKE 2065,133;
POKE 2066,43;
POKE 2067,32;
POKE 2068,89;
POKE 2069,166;
POKE 2070,76;
POKE 2071,174;
POKE 2072,167;
POKE 2073,0;POKE 2060,0
```

Note that you can save the program as normal since the 'end of BASIC' marker is still set. However, while the program will re-load and run correctly, all that will appear on a LIST command is SYS 2063.

PrintMaker

● HELP!! I am the proud owner of an A500 and a Star DP510 b/w printer. The printer won't print anything other than things made in Printmaster Plus. I have tried to copy the Preferences from Printmaster without luck. It seems I've got the right cable since it does work on the latter. Could you please tell me what the Preferences should be like and what I should do to get a printout from PageSetter and D-paint? Ragnell Johansen,
Norway.

You don't say which version of Kickstart you have on your A500, since this does make a difference as to which printer drivers are available. I am not familiar with the STAR DP510, but I

suspect it will have an EPSON emulation mode. If it does then select this (by setting the DIP switches — see the manual) and then set EX-80 as the Preferences printer. Depending on the graphics facilities (i.e. whether the printer can do grey-scales) you can adjust the options for grey-scale or B & W in the relevant printer selection screen under Preferences. The secret of getting a printer, which is not actually shown in the Preferences list, to work is to experiment with different printer types. As you say, if it will work with one program then there is nothing basically wrong with either the printer or the cable. However, some programs do have their own drivers and don't use the Preferences setting so it is very possible that PrintMaker may be driving the printer directly.

Monitor to TV

● Please could you help me





Tommy's a fund of ideas for your New Year's party. Here we see him passing the parcel.

'calls' the device using this number. It then waits for a response from the device within a particular time-frame. If no response is received within this period the computer 'times-out' and gives the 'DEVICE NOT PRESENT' error message.

It is extremely difficult to repair a computer by just replacing chips in the hope that you'll find the damaged part, since it could equally be a component such as a resistor or capacitor which is causing the fault. The easiest way to check if it is the computer or disk drive is to find someone else with either a C64 or a 1541 and try the combinations. If a second 1541 works with your computer then you know for certain that the computer is not at fault. However, at the end of the day, unless you have some test gear it will be a lot easier to get the drive looked at by a repair engineer with the maintenance manuals and the right equipment.

If the modem is the type that plugs into the expansion port of the 64 then the simple answer is, no it cannot be used with the Amiga. If it has a cable connector that connects to the user port then it should be possible to replace the cable with a 25-pin D-type connector for use with the Amiga. The respective manuals will show the wiring diagrams. Finally, some games cannot be run on an Amiga which is fitted with the Kickstart 1.3 ROM. If you have a recent model, try returning the game to the shop. If their machine has the same Kickstart version as yours, then the problem lies with your drive and you will need to get it fixed. If the shop machine has an older version of Kickstart then the problem lies with the game and you should request a refund.

Send your queries to:
Tommy's Tips, CL, Priority
Cases, 20-22 Ladbroke
Grove, London W10 6EM

as I would be happy if you could do so.

I own an Amiga 500 and a Philips CM8835 colour monitor.

I would like to have a colour TV interface for my monitor so that I can connect it up to the TV aerial so I can receive colour TV on my monitor.

I have seen an advert for something like this but it was £139 and included Teletext.

Please could you tell me where I can purchase an adaptor without Teletext to get colour TV for my monitor.

Carl Jermy,
Bungay,
Suffolk.

What you need is a TV tuner with a suitable output and such things certainly exist. The one you have seen is indeed quite an expensive option, particularly if you have no interest in Teletext. However, you will be pleased to know that TRILOGIC do a TV tuner which will work with the Philips monitor or

the CBM 1084) and costs just £79.99 (excl. VAT). It is a push button tuner which plugs into the CM8833 and the aerial lead plugs into the tuner. You can contact TRILOGIC on 0274 611115 or write to them at 253 New Works Road, Bradford, BD12 0QP. Don't forget that if you don't already have a colour TV licence you will need one before using the TV tuner.

Missing Chip

● Just a few questions, the first is a technical problem with my C64. It won't recognize the 1541 disk drive anymore. Upon typing: LOAD "", 8, 1 I get the response: SEARCHING FOR DEVICE NOT PRESENT

I have replaced the lead and also U1 and U2 chips but no response, is there another chip which controls these two which needs replacing?

Secondly I have a modem for my 64. It is made by

Miracle Technology, model V2123. Is there an interface enabling me to use this with my Amiga?

Is anybody else having problems with Super Hang On on their Amiga? Up to date I have had 5 copies and they are all the same, all I get is the backing screen and a grinding noise from the drive. On examining the disk through CCI Wizard I get a System Request saying the disk has a Non Standard Boot Code.

What does this mean, and is there something wrong with my computer as I have not heard of any trouble with this game and it is No 2 in the charts. F Skedd
Dover

Your problem with the disk drive sounds much more like a problem with the 1541. The Commodore peripheral devices are intelligent, which means that they have their own processor and ROM, and the devices talk to each other by 'handshaking'. Each device has a particular number and the computer



So you think you know it all, eh? Well here's a chance to test your knowledge against the CU staff. See if you can answer the questions below, then tot up your score, awarding yourself two points for each correct answer. Right here's your starter for ten, no conferring...

1. Identify this game plot:
"The skinheads have taken Madonna hostage - take the law into your own hands!"

2. Which of these characters isn't a real referee in *Kick Off*?

- a) F Zappa
- b) S Screech
- c) I Bookham

3. Which production houses were responsible for programming the following games: *Populous*, *Forgotten Worlds*, *Turbo Outrun*?

D) Who is the biker and what was his last game?

4. Which coin-op companies produced the following (licenced) games?
Atomic Robokid, *Shadow Warriors*, *Dragon Breed*

5. Who programmed *Eliminator*?

6. What is the name of the 3D system employed in Incentive's games?

7. On what machine did the game *Virus* first appear?

8. Name the space pirate who figured in *Addictive's The Krusta*?

9. What was the Rainbow Arts' game *Denars* originally called?

10. Who is the hero of *APB*?

11. Which Tim Simenon track inspired the *Bitnaps*?

12. *Psygnosis' Roly Barker* is related to horror writer Clive Barker. True or False?



13. What was the name of the kiwi in *The New Zealand Story*?

14. Which two companies recently fought it out for the rights to *Tetris*?

15. In which game would you find a bloodstone?

16. A software company put fizz into some of its releases recently. Which one?

17. Who are the heroes of the *Double Dragon* series?

18. What nationalities are the following software houses?

- a) Dinamic
- b) Reline
- c) Silimundo

19. Why was Rainbow Arts' *Great Gena Sisters* withdrawn?

A) This programming house recently came up with a really mean game. What was it, and who are they?



THE CU TRIVIA UIZ

Rocket Ranger, and what is the name of the professor in danger of being kidnapped?

25 Which is the odd one out and why?

- a) Captain Kef
- b) Captain Courageous
- c) Captain Conroy

26 Name the enemy occupied carrier in *Carrier Command*?

27 Who was the rather tough bunny in Firbird's *Samurai Warrior*?

28 Name the two Amie games to appear this year?

29 What city are they trying to build on Detroit in *Robocop*?

30 Which programmer recently revived his career with *Fiendish Freddy*?



C) Name the TV programme which was translated to the computer a while back?

20 What was the original name intended for the Psychopse game *Menace*?
a) Balzac

- b) Jetstream
- c) Draconia

21 *Stunt Car, Sentinel, Archipelagos* - which one is the odd one out and why?

22 Which rather wacky game made its debut on TV's *Motormouth*?

23 Which game transformed into *Live And Let Die*?

24 What is the identity of

B) Name the programmer?



1. Vignette
2. Gullwing
3. Gullwing
4. LPTL
5. John
6. Pinescape
7. Archipelagos
8. Circus
9. Kalam
10. Officer Bob
11. Mayday
12. The Hip Hop
13. The
14. Mayday
15. Archipelagos
16. US
17. Jerry and
18. Jerry and
19. Because of its similarity
20. Draconia
21. Archipelagos
22. Word
23. Aqueduct
24. Commander
25. The
26. Commander
27. USS
28. The
29. The
30. The

ANSWERS

OUTER LIMITS

SYNCHRONISE ▼

your brain patterns with the latest in laid back West Coast techno grooves out. The Relax Man claims to do just that, with flashing lights and blipping headphones.



POWDER CHORD ►

— the latest in guitar customisation from one Tim De Whalley is Terence Trend D'Arby Telecaster. It's fitted with an LCD crystal display, a VU meter, a TV monitor which plays back from any video source and a clock.



TESLA WHIRL ▲

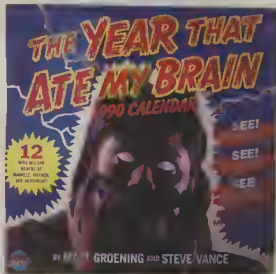
— the Nightstar is effectively a lightning chamber which creates finger-like patterns of electricity. Looks great in the dark. Available from The Leading Edge, 150 Kingsway, Bayswater, London and Heathrow price £59.95.



EIGHTIES

retrospectives are all the rage, but the most comprehensive must be ID's. Available from all good book shops, as they say, price £7.99. ►





▲ MAKE A DATE

with kitsch horror with this calendar based on old B movie posters. Price £5 from Forbidden Planet.



▲ MECHANICAL FISH

might seem the ultimate in enviro laziness, but at least you don't have to worry about over feeding it. Price £19.95 from Rodie, 26 Wardour St, London W1



COMIC SCHLOCKCASE ▲

— Clive Barker's brand of horror is converted to comic form in *Tapping The Vein*. Available price £2.50 from Forbidden Planet, 71 New Oxford St and all leading comic shops.



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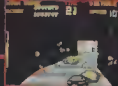


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through busy tunnels - if you can hold
the line! The low life can run, but they can't hide... **CHASE H.Q.**



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DARKNESS GROWS IN
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Takhisi, Queen of Darkness, and her Draconian hordes have overrun much of the homeland of Krynn, even the elven armies of Qualinesti, valiant in their resistance to this evil power, struggle on the edge of defeat. It is only the remaining Companions of the Lance that can halt this wave of tyranny before Krynn is consumed by evil. Freed from captivity by an elven assassin column, the Companions under the guiding direction of the Cleric Goldmoon and bolstered by their success at recovering the mystical Dishes of Mishakal, can once again restore a belief in the gods and unify the inhabitants of Krynn against the power of Takhisi.

The Companions must move swiftly through this war-torn land, cautious of strangers but seeking companions and ever alert to the rapid advance of the Draconian forces. The courageous elves will finally fall, but there is one last chance to free the loyal slaves held in Pax Tharkas and join together to recover the long-lost sword Wyrmslayer in what could be the vital rallying point in rebuilding resistance to the plague of darkness sweeping over Krynn.

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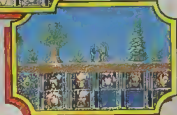


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Screen shots from version 1.00

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